

TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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## SCENES FROM CURRENT PLAYS.



KNICKERBOCKER THEATRE. THE SIGN OF THE CROSS. ACT IV. SCENE I.—HALL IN NERO'S PALACE.

MARCUS SUPERBUS: "And bade him render unto Caesar the things that were Caesar's, and unto God the things that were God's."

From a flash-light photograph made by JOSEPH BYRON.

## GERTRUDE WALDEMAR'S DEBUT.

At the Garden Theatre last Tuesday afternoon, before a large and cordial audience, Gertrude Waldemar appeared for the first time on any stage. The debutante set for herself a task of unusual difficulty, and fulfilled its requirements with much credit. She impersonated Mary Stuart, Juliet, and Lady Macbeth in especially difficult scenes, assisted by William Courtright and a fairly capable company of professionals, including R. F. McCloskey, George C. Robinson, Edwin Brewster, Harry Rich, Frank Opperman, J. B. Atwell, Laura Linden, Marie Booth, and Constance Hamblin.

It would be manifestly unfair to judge the work of Miss Waldemar by the standard of recognized classical interpretations, but it may be said that her performances, taking into consideration her inexperience, were most commendable, particularly her Lady Macbeth. She has beauty, grace, dignity, and intelligence, and her voice, albeit monotonous, is sweet and pleasing to the ear.

In appearance, Miss Waldemar realized in a remarkable degree the Mary Stuart that painters have given the public.

William Courtright gave an excellent impersonation of Macbeth, and won deserved applause for his dagger scene. F. F. Mackay was the dramatic director, and Louis Mitchell the stage manager.

## DEATH LAID TO ELKS.

E. W. Curry, a prominent politician, died at Des Moines, Ia., last Wednesday, of blood poisoning resulting from injuries received two months before while being initiated in the Des Moines Lodge of Elks. As part of the initiation, the unfortunate man was seated in a chair with a thin metal seat, beneath which was a lighted lamp, and he was allowed to remain, practically roasting alive, until smoke began to issue from the chair itself. He was removed to a hotel and placed under physicians' care, but to no avail. At Curry's request, a story of illness was circulated, and the truth of the matter was not learned until it was investigated by a newspaper.

## PRIMROSE GETS A HORSESHOE.

George Primrose, of minstrel fame, was the recipient of some beautiful floral tributes when the Primrose and West company played Mount Vernon, Nov. 16. In a well-worded speech, and with his hand resting on a large ornate horseshoe, he said that he hoped that the kind donor of the handsome token, which was emblematical of good luck, would in May next repeat his triumphs of 1893, '94 and '95 by once more winning the Brooklyn handcap. Fred Taral, the celebrated jockey, with his wife, occupied a prominent box on the night in question. Mount Vernon is the home of both Primrose and Taral.

## THE MERRY WORLD SOLD.

The Merry World, which had been embarrassed for some time, went into new hands last week. A deal was made in Indiana, by which the piece becomes the property of C. F. Neely, of the Muncie, Ind., *News*; Harry Wyser, manager of the Wyser Grand Opera House, Muncie; and Rees Smith, who has been in advance for Murray and Mack. The company left Anderson, Ind., for Muncie, where it was intended to reduce the number from forty-five to thirty persons, and the attraction will resume this week, opening in Kansas City. Mr. Pattey will still do Falls.

advance work, and Rees Smith will remain with the company as manager.

## A NEW THEATRE AT MAHANOY CITY.

Hersher and Company's theatre at Mahanoy City, Pa., was formally opened by the Asbury Gailey Opera company, Nov. 16. The building is of iron, steel, brick and stone. The exterior presents a fine appearance, and the interior has in all over 1200 seats. The stage is 50x40 feet in the clear, and an addition can be used at a moment's notice, allowing a stage space of 90x75 feet. The house has its own electric light and steam plant, and is under the management of John Hersher, Jr. The building cost about \$75,000.

## A NEW PLAY FOR THE TABERS.

It is reported from Chicago that Julia Marlowe Taber and Robert Taber will present in that city, at Christmas, a new play, *For Scotland*, by J. Y. C. Clarke. The piece is said to be a liberal adaptation of Francois Coppée's *Les Jacobites*. Scotland is shown in the days of the young pretender, Prince Charles Edward Stuart. Mrs. Taber will appear as a beggar girl, and Robert Taber as an old blind man.

## NAPOLEON SARONY'S WILL.

The will of the late Napoleon Sarony was filed for probate last Tuesday. His photographic business is left to his son, Otto Sarony, with the provision that it shall be continued for fifteen years. The remainder of the estate is divided between the widow, Louis, and three daughters, Belle, Mary Fry, of London, and Jennie Fisher, of Scarborough, England. The document was executed Oct. 2, 1885.

## UNDER THE BLACK FLAG.

Ira W. Jackson, manager of the theatres at New London and Mystic, Conn., writes to THE MIRROR that no piratical company can play in his houses.

Charles A. Barlow, writing from Butte, Mont., to Charles Frohman, says: "I wish to inform you that J. P. Howe, manager of The American Girl company, is pirating your play, *Jane, through Utah, Montana and the West*. He advertises that it is your celebrated play, and tells of the large royalty he has to pay you."

Two men, one woman and a child are touring Indiana in a comedy called *The Hustler*, and are using paper of *The Hustler* and *The Dazzler*. At Covington, Ind., Nov. 9, Manager Stewart refused to play them and refunded money.

A business card of E. C. Wilson, manager of the Wilson Theatre company, now in Indiana, bears this repertoire: *In Old Kentucky, The Charity Ball, The White Slave, Mr. Barnes of New York, The Lost Paradise, The Wife, and Trilby.*

## TRAVEL UP TO DATE.

The New York Central offers unequal advantages for through travel between the East and West. It is the only Trunk Line entering the City of New York; its Grand Central Station is in the very centre of the metropolis, in the midst of the hotel, residence and theatre district. It is the only line protected its entire length by Block Signals; it has the fastest trains in the world; the finest equipment; scenery including the Hudson River, Mohawk Valley and Niagara Falls.

## REFLECTIONS.

Adèle Clarke is at Long Branch coaching an amateur club for an entertainment to be given at the Broadway Theatre for the benefit of St. James's Church.

Judge Beach of the Supreme Court has granted a divorce to Marie Dressler from George Francis Hopper.

Chauncey Olcott appeared last week at his home, Buffalo, N. Y., and received an ovation from his townsmen.

Grace Griswold directed a production of *The Temple of Fame* at the People's Institute, Chicago, Nov. 16.

Mrs. Sarah Cowell Le Moyne gave a Browning reading at the Calvary Baptist Church, last Wednesday evening. Kate Chittenden was singing at the organ.

The Four Beany Children, the little California musicians, scored a hit in their violin quartette at the benefit performance given by Augustin Daly at the Metropolitan Opera House last Thursday evening.

A large party of political clubmen attended Peter F. Dailey's performance at the Murray Hill Theatre, Friday evening.

Francis Jones is using in front of his comedy, *In Old Madrid*, Ida Ward's one act play, *A Subject of the Cross*.

Lionel S. Mapleton, librarian of the Metropolitan Opera company, and Helen Frances White, a chorister, were married Nov. 7. Their engagement was announced last season.

Joseph Herbert's Ruritanian, a burlesque on *The Prisoner of Zenda*, will soon be produced at the Chicago Gailey Theatre by David Henderson.

Maurice Grau has denied the report that he contemplates negotiations with seceding members of the Mapleton Opera company.

Thomas Q. Seabrook has signed a contract with Duncan B. Harrison for five years.

Charles W. Allison denies the report in several New York papers to the effect that he was in Sol Smith Russell's company. He is with the Strange Adventures of Miss Brown.

*A Florida Enchantment* will go on the road next week.

Archie Gurne has illustrated a neat little book, "Impressions of Francis Wilson's New Comic Opera," which will be used to advertise Half King.

The fiftieth performance of *The Cherry Pickers* occurred last evening, when souvenirs were in evidence.

Mr. and Mrs. Whyte will appear at the Columbus Theatre early in December.

William Farnum has been transferred from *The Two Little Vagrants* company to Olga Nethersole's company, where he will play in her production, *A Daughter of France*.

Achille Tomassi, formerly a well-known operatic director, who is confined in a private asylum at Mamaroneck, N. Y., was examined by a sheriff's jury last Tuesday, and adjudged of unsound mind.

A young woman, who gave her name as Jennie Livingston, was arrested last Tuesday night for creating a disturbance in the lobby of the Garden Theatre. She was intoxicated.

Charles A. Shaw, for nine years connected with the box office of one of the leading theatres

in Washington, has been appointed by Augustus Piton as treasurer of the Grand Opera House, a position that he will, no doubt, fill with credit to himself and his employer, as he comes highly recommended by his many Washington friends. The place was formerly occupied by Augustus Piton, Jr., who will go on the road as manager of *The Power of the Press*.

McIntyre and Heath, who closed with Dixie Land in Cincinnati, on Saturday, deny the published statement that they had a proprietary interest in that piece, and say they were with it on salary.

Willis E. Boyer has assumed the business management of *A Railroad Ticket*, and writes that Joseph M. Gates, the author, has secured the piece from Doc Freeman for the rest of the season. Louis Wesley has been engaged to play his original part of Chips, and Marie Stuart will appear as the French maid.

Genaro Soldierna, who has been connected with the Sandow Vaudeville company as musical director, is now with Palmer Cox's Brownies.

Gilmore and Leonard, who claim to have the exclusive right to use *The Yellow Kid* and the name, Hogan's Alley, have secured an injunction restraining Williamson's Comedians from using *The Yellow Kid*. The hearing on the injunction will come before Judge Shipman in Hartford, Conn., on Nov. 28.

The Park Theatre, Bridgeport, was attached last week for \$6000 by Mrs. Chloe B. Beach, of Peekskill, N. Y.

The annual benefit for the Roman Catholic Orphan Asylum of New York, under the management of Augustin Daly, was held at the Metropolitan Opera House last Thursday afternoon and evening, and it is said that \$7000 was realized.

George B. McLellan, manager for Nat Goodwin, sailed for London last Wednesday on the stricken business.

Robert Hilliard, after engagements in Toledo and Columbus, O., and Chicago, will resume in *The Mummy* at the Standard Theatre on Dec. 14.

Amy Lee and Frank Doane are in the city, after an extended Western trip of eight months' duration. Mr. Doane sold his interest as one of the lessees and managers of the Alcazar Theatre on Nov. 9. He will play a special week at the Park Theatre, Philadelphia, in Daly's comedy, *The Great Unknown*. Amy Lee will also appear at the Park on Dec. 14.

Charles Frohman and David Belasco secured a judgment of \$602.40. for costs, against Kate Davis, in the unsuccessful suit brought against them by the actress, and she was examined in supplementary proceedings in the Supreme Court last Thursday. Miss Davis testified that Rudolph Aronson, M. R. Rosenbaum, and Sydney Rosenfeld were in debt to her, and that she owned no real estate. The witness was ill during the examination, and fainted, whereupon the hearing was adjourned until next Thursday.

John Henry Murphy last Thursday secured an attachment for \$600 against the new Imperial Opera company for lumber furnished.

Ben H. Atwell has resigned as manager of the William Owen company, and will devote his time to his own interests.

John Conners, manager of the Calumet Theatre, South Chicago, Ill., denies that he is in any way connected with the Francis Owen company.

E. D. Shaw, Mgr. or Agt. At Liberty. MIRROR.

## ACTORS' SOCIETY OF AMERICA.

### A LARGELY ATTENDED AND ENTHUSIASTIC MEETING AT THE BROADWAY THEATRE.

#### A Representative Gathering of Members of the Profession and Others—Addresses by President John Malone, the Rev. Madison C. Peters, James A. Herne, W. A. Brady, and Charles R. Pope—Letters of Sympathy from Prominent Persons—The Proceedings.

The first public meeting of the Actors' Society of America, called to give open expression of the purpose and intent of the organization, was held last Thursday afternoon at the Broadway Theatre in the presence of a large gathering of members and friends. Many well-known players were seated upon the stage and in the auditorium, when President John Malone called the meeting to order at half past two o'clock. At the side of the President were F. F. Mackay, chairman of the Ways and Means Committee of the Actors' Society; James A. Herne, and the Reverend Dr. Madison C. Peters, pastor of the West End Presbyterian Church in this city. Among others on the stage were William A. Brady, Verner Clarges, Wright Huntington, Milton Nobles, Antonio Pastor, J. H. Ryley, John Carter, Louis Aldrich, Mark Smith, Frank Oakes Rose, William Courtleigh, Harry Harwood, Joseph W. Shannon, Charles R. Pope, M. A. Kennedy, Charles H. Bradshaw, Barton Hill, and Ralph Delmore.

#### President Malone's Address

President Malone opened the meeting with the following remarks:

LADIES AND GENTLEMEN OF THE ACTORS' SOCIETY OF AMERICA AND ENTREPRENEUR FRIENDS: It devolves upon me as the president of the Society to inform its members and our friends here-to-day of the object of this special meeting. This meeting is called in pursuance of a request made to the president for the purpose of presenting and discussing resolutions voicing the sentiment of this Society for the proper recognition of the actor's art as a necessary factor toward the highest civilization, and the placing of the actor's calling before the public in a position of respect and dignity; secondly, that letters and expressions of regard from prominent individuals who are interested in the subjects of this Society may be read; and thirdly, that speakers of note may be admitted to address the Society upon subjects of interest to its members in order that the efforts and aims of the Society may be clearly put before the Society and the public at large with a view to removing prejudices and increasing our friends.

Thus far you have heard, ladies and gentlemen, the formal objects which have called together this remarkable assemblage of people who are interested in the progress of that sublime art, which all of us who speak the English language call the drama. It is not necessary for me to dwell long upon the dignity and honor in which the drama, as an institution of all peoples, has been held since there was a human creature upon God's footstool. The drama is not an invention of man; it is inborn in the human heart. The very first prattlings of childhood are associated with and call forth the dramatic instinct. The playhouse of the nursery is only the prototype of this playhouse in which you are assembled to-day for the purpose of doing honor to one of the sublimest and highest instincts of the human heart.

I know that it is the fashion to say that with Thespis—that celebrated representative of the play in Greece—began the history of the drama. But I wish to call your attention to something that is beyond and above that, the drama which exists as an impulse in the hearts of all. And in that connection, I wish to say that it is the purpose of this Society to do something—not merely to talk, but to do something—for the benefit of the English drama in the United States of America; that there is something above and beyond the mere amusement of the people who congregate in the theatres, in the idea of the drama. Drama, in its highest and best sense, is an institution established by the law of our creation for the purpose of raising up the hearts and souls of men, and therefore, by its very purpose of existence, the drama is a divine institution, the foster-sister of religion, nourished and fed with the same milk of human kindness that piety and the worship of the Almighty grow upon.

It is appropriate that I should say this here in connection with an avowal of the purpose of this Society and the work which its members and officers hope to accomplish, because of the fact, the undeniable fact, that for many years in the hurly burly of the growth of our great country, in the sudden and remarkable acquisition of wealth by so many of our citizens, the fact has been lost sight of that the English language and the English people are proprietors of one of the highest forms of the drama that has ever been enshrined in the soul of man. It is needless for me to say that I refer to that shining honor to the English people and English institutions, the dramatist, the actor, the poet, Shakespeare and his work. For too long, ladies and gentlemen, members of the dramatic profession, and friends who are disposed to help and honor that profession, for too long has the United States of America been without a representative and leading theatre and public playhouse in which the works of the greatest dramatist, the greatest exponent of the instincts and promptings of the human soul that ever lived, should be produced—the works of William Shakespeare.

Some years ago, not more than four or five, a movement began to be instituted among some of the actors and actresses of this country, looking toward the organization of the representatives of our calling into a body which would safeguard the members of this great profession, the public, and those whose charge it is to care for the business of the stage. Out of that movement, which for some time was an infant, grew the formation and the incorporation of the Actors' Society of America. This Society was incorporated under the laws of the State of New York on the 19th day of May, 1896, regularly authorized by that act of incorporation to be a party in law, to have succession, to sue and be sued, to receive emoluments by way of endowment or bequest, to be a representative, in word, in one person, of the dramatic calling of all of the United States and adjacent countries, for the purpose of establishing the means whereby the dramatic calling would be dignified and improved and bettered.

which it shall receive both from the people and from managers and members, may establish in this city, at no great distance in the future, a theatre which will be what that great, gentle soul who passed away from us not long ago hoped, even up to the last moment of his brilliant life, to accomplish—a theatre for the purpose of training the American actor to make him skilled and qualified to play the part that nature and his vocation made for him. By and through this means, ladies and gentlemen, I hope to see, in my time—yes, in my time—I hope to see in these United States of America—the dramatic art established permanently and unswervingly upon the basis upon which it should stand and upon which it was placed in history from the very beginning of time, as a companion to religion, as an institution whose purpose it is to raise up the human heart to better things, to raise the human heart beyond the mere grovelling things of life, beyond the mere animal and bestial impulses to place the dramatic art where it stood in the early day, at the beginning of the Christian drama, when St. Gregory, the Nazarene and Constantine the Emperor, set the stage upon earth still wet with the blood of the martyrs, to carry on and assist the work of religion. And so from that time to the present it has done; for it was the German nun Roswitha who first introduced the modern Christian drama, when the ages of blood had passed; it was the great Cardinal Richelieu who established the house of Molière; it was the monk Fray Guerra who introduced the great Spanish author, Calderon de la Barca, and established a companion drama to that of which we have the most reason of all people in the world to be proud—the drama of William Shakespeare.

At the conclusion of President Malone's address, which was frequently interrupted by bursts of applause, the theatre rang with enthusiastic plaudits and the speaker was compelled, again and again, to bow his recognition of the tribute to his eloquent remarks.

Chairman F. F. Mackay, of the Ways and Means Committee of the Actors' Society, then arose, and offered the following resolutions:

#### Resolutions Read by Mr. Mackay.

WHEREAS, From the earliest history of civilization dramatic writings have ever found a place among the learned men of whatever clime, as a high expression of the final power of all languages; and

WHEREAS, The art of acting is the necessary expression of dramatic composition; and

WHEREAS, Many of the greatest dramatists have been actors in the illustration of their own works; and

WHEREAS, The art of acting, while it affords a high intellectual entertainment to the auditor, always strengthens, morally and mentally, the actor. Therefore

*Resolved*, That acting is a fine art, and the practice of acting is an entirely honorable profession, worthy of the support of the best social influence and an independent position among the institutes of every cultivated and refined people.

*Resolved*, That in the opinion of the Society the people of the United States of America are liberal supporters of dramatic art, and that the generous support given by the American public to the good performances of legitimate entertainments should encourage this Society to cast its influence always on the side of legitimate public performances.

*Resolved*, That we hold that in the field of public amusements all performances that entertain and do not demoralize are legitimate.

*Resolved*, That the interests of the managers and actors are the same in the presentation always of the best dramatic art for the public entertainment, with a view to such financial return as shall afford an honorable living to all concerned. And that there is no cause for antagonism in seeking to arrange business relations between actor and manager upon principles of equity.

*Resolved*, That this Society, in seeking to adjust in an equitable way the business relations between managers and actors, cordially invites the co-operation of all reputable managers. And that, in adopting these resolutions as the expression of the Actors' Society of America, there is no intention to establish opposition to anyone, but simply to assert that we know we have an honorable calling; we know we have no desire to avoid our duties nor to abandon our responsibilities.

These resolutions were greeted with approving cheers, and were laid upon the table for later action. President Malone then introduced the Reverend Dr. Madison C. Peters, who was warmly welcomed. After a brief humorous preamble, Dr. Peters said:

#### Address of the Rev. Dr. Peters.

I believe this is the first time such an invitation has been extended to a clergyman. Your invitation implies that your profession is growing better; that the church is growing wiser, and that religious opinion has good cause to bridge over the scandalous chasm which has so long existed between church and stage.

The theatre owes its origin to religion. The Greeks danced around the sacrificial goat of Bacchus, singing their *tragedy* or "goat song," their *comedy* or "village song" in eulogy of the god. Hence these modern names. In the course of time the drama ceased to be a religious ceremony, and became a work of artistic perfection and poetic splendor unparalleled in literature. The Romans imported the Greek drama and consecrated it to their deity. It, by and by, became a nursery of vice. A decree finally closed the theatres. The church triumphed. Centuries passed. The theatre again revived, and again it was founded upon religion. One of the early fathers constructed a drama in the year 334 A. D., on the Passion of Christ. During the middle ages, all the Scriptural scenes were introduced, it was in this way the rude and unlettered mob were preached to on saints' days. God appeared on the stage. The devil bandied jests with his imps. Saints and apostles played their parts. Virtues were allegorized, until at last debauchery ran riot, and religion was disgraced.

So in the Christian era, the first theatres were the churches, and the first actors the priests themselves. But secular competition grew apace, and in 1378 the Dean and Chapter of St. Paul's Cathedral petitioned Richard III. to stop certain dramatic performances, which were being given up in London outside the church. The clergy did not object to the principle of acting, but the Cathedral clergy of St. Paul's had spent so much money on church scenery and costumes inside the Cathedral that they were eager to crush all secular competition. Shakespeare next gave to the world his eternal treasures. In Elizabeth's reign, the secular drama had grown so popular that a preacher exclaimed, "Woe is me! At the play-house it is not possible to get a seat, while at the church vacant seats are plenty." The human mind is the same in the pew as in the theatre. The world suffers more from too little dramatic power

in the church than from too much outside of it. In the time of the Stuarts, the theatre was wholly immoral. The reform movement that swept the church naturally led her to condemn everything that was or could be corrupt. The church opposed statuary, secular music, novels, and, above all, the theatre. Painting, statuary, music and novels have been purified to a large extent, and made instruments, if not of moral influence, at least of culture and refinement.

The church at last yields to this principle, which we have applied to other things—that is, that people must choose between good and bad plays, just as they do between good and bad books. This is what I have preached for years. The dramatic art is a legitimate art, and acting may be made an honorable profession, and the church should recognize this fact, and use her influence to induce all good people to patronize the plays and the players that give good entertainment, and stay away from the performances that minister to vice. The primitive Christian was right, as he turned with aversion from Roman amusements, wholly sensual. The Puritan was right, as he sought from his extreme of austerity to rebuke the immorality of the seventeenth century. There was necessity in his excessive rebuke, to make his righteous protest effective. Excess was for his age; discrimination is ours.

If the legitimate drama has been laid out in its grave clothes to give place to burlesque, not grave enough to wear clothes, whose fault is it? The church of the past stood aloof from the world. The church of the future will assimilate with it. The church has spent much time peering into amusements to see what evil they contained, and has kept digging away at this instead of putting divine grace into them and letting that elevate and regulate them. We have been absorbed in ferreting out and disclaiming against the evil and forgotten that we have a corresponding duty to develop the good. The church has failed to regulate popular amusements; it has drawn itself from them; and if the devil has come in and taken full possession, the church is to blame. I know that I overstep the mark of received church opinion, but I would rather be right than consistent. If the church has, with mistaken zeal, fostered a false position, it would be cowardly, having discovered the error, to withhold the truth from society through fear of being turned on and called inconsistent.

Let us bring the leaven of the Gospel into the amusement lump, and show people how to prove amusements without abusing them; and save the church from her present humiliating attitude as the declared enemy of the drama, from attending which she has no power to restrain her members. Refuse fairly to discriminate sweeps away, not only the principle we have strained, but all sound virtue with it. As Tennyson puts it: "The vow that binds too strictly snaps itself." There is almost nothing that may not be abused. What sweet delight has been more abused than courting, but we will never give it up! Horses are often the gambler's richest resources; shall we therefore give them up? Even religion has been abused: I have known people to become good-goody-goody, so good—that they became good for nothing.

Gall Hamilton protests that "all men are born bairns, and for the most part stay bairns all their lives in a greater or less degree." We must recognize what is common in man's nature. "Man has an animal nature as well as rational faculties; he has instincts that are purely animal as well as characteristics purely intellectual and spiritual, and the playing out of these impulses within the limit of moderation are just as sinless as in the animal pure and simple." The mind kept on the continual stretch of serious duty will prematurely lose its healthy action. Old and young alike must have their times of sport, and it is not necessary that we bring the hours of recreation under too rigid scrutiny of reason. The scruting of conscience must be there. However pleasant it may be to do wrong, it is never right to do it, and sin committed in the pursuit of pleasure is as sinful as if done for the sake of profit. But having made this reservation, the wisest of us can sometimes afford to lay aside our dignity and become children. What need there to argue that this play-element in our nature is not essentially evil?

I think the church can at least afford to be fair, and be ready to make a righteous and reasonable difference between the harmless and the harmful. Instead of anathematizing a noble profession with arbitrary narrowness, let us befriend such a society as this which aims to present legitimate public performances. I hail this Actors' Society of America as the natural bridge that will connect the church and the stage. I am hopeful for the future. A larger and more refined class of people attend the theatre now than ever. A higher tone of morals prevails in the best plays and is manifested in the character of the players. A larger part of the community attends the theatre, and the majority of our population is moral and virtuous,

I feel like apologizing to you for the pulpit's vituperation of your profession, but I know you will forgive the clergy when I tell you that those who have denounced you never saw a good play. Some men who write against the sensuality of the stage remind me of the preacher in Canada who proclaimed against dancing in such a manner that the dancing went on, but the person was himself discharged on account of the vulgarity of his discourse. The theatre is here to stay. Reform is the note of the future. Eliminate the bad. Encourage the good. The shameful posters, the female attire, or rather the lack of it, the compromising attitudes, the silly things accepted, the commonplace persons admired and commended, thunder as much at these as you will. Let ridicule, sarcasm, and denunciation exhaust their armories upon these abuses, these positive evils. Water cannot rise higher than its source, and the character of the theatre cannot be sustained above the character of those who attend it.

Playwrights and actors are not to be blamed for what we often get on the stage. Too many Americans like slang and vulgarity. Playwrights and actors do not live to write and act; they have the bread-and-butter human weakness, and write and act to live. They know what the people want, and they give it to them. The theatre and opera will never in tone and tendency be above the life that attends them. The demand will control the supply. In nothing else do Americans show so much bad taste as in their endorsement of plays and players. Hamlet, Macbeth, King Lear, or Richard III.—are these the types which most frequently appear? Look at the placards on the walls for the answer. And the Shakespeares, Goldsmiths and Sheridans are not likely to be popular so long as people throng the theatres to hear poor puns and silly songs, which the compounders of burlesque provide.

And yet I have noticed that the sense of propriety in the average theatre is of a higher standard than most managers and play-writers seem to think. The really good innocent joke invariably brings down the house, while expressions of profanity and vulgarity, and exhibitions of doubtful propriety are often allowed to pass in silence. Away with the trash that stirs the gallery gods to thunders of applause! Insist on



AT THE ACTORS' SOCIETY MEETING.—ON THE STAGE, BROADWAY THEATRE.

Among those in the group in their order, from left to right, are HARRY HARWOOD, MARK SMITH, LOUIS ALDRICH, F. F. MACKAY, WRIGHT HUNTINGTON, JOHN MALONE, VERNER CLARKE, REV. DR. MADISON C. PETERS, M. A. KENNEDY, FRANK O. ROSE, P. J. REYNOLDS, JOSEPH W. SHANNON, JAMES A. HERNE, FRANK WISE, CHARLES R. POPE, WILLIAM COURTLAND, MRS. CLARA MARSH, MOLLY MARSH, MRS. LOUISE ELDRIDGE, and MRS. W. G. JONES.

From a flash-light photograph taken expressly for THE DRAMATIC MIRROR by Joseph Byron.

noble sentiments, dignified bearing, refined manner, pure thought and elegance of speech. You cannot afford to be true to nature by being false to yourselves. It was the proud boast of Fontenelle that he had lived one hundred years, and died knowing that he had never thrown the slightest ridicule upon the smallest virtue. Theatrical managers, emulate Fontenelle! If my words could reach my clerical colleagues I would say to them, persuade men to seek the best and the worst will not long be with us.

And you, the public, remember that dramatists cater to your tastes, and actors are what you make them. I want to fix the responsibility for the present order of plays where it belongs—upon the public. Let people stay away absolutely from every performance, whatever its artistic excellence, if it abounds with intrigue and immorality, and let the management fall. Garrick recognized this fact when, in opening Drury Lane Theatre, London, he spoke the following epilogue, composed by Dr. Johnson:

"Ab! let not censure turn our fate our choice,  
The stage but echo back the public voice;  
The drama's laws the drama's patrons give;  
For we that live to please must please to live."

Dr. Peters resumed his seat amid great applause, which was prolonged until he arose to bow an acknowledgment. President Malone then introduced James A. Herne, who spoke as follows:

#### MR. HERNE'S ADDRESS.

MR. PRESIDENT, AND LADIES AND GENTLEMEN: I hesitated somewhat when I received the invitation of our President and the Board of Directors to be here to-day and occupy the few minutes of the time allotted to the speakers at the meeting. I hesitated, and carefully considered the matter, because my views on social questions are so well known and are so extremely radical that they are not held in very high reverence by the multitude.

Nevertheless, it is true that I have made a study of the inequality of opportunity, and that I am not to be driven from my faith, or from the truth as I see it, until a higher truth is presented. Inequality of opportunity is the cancer that is eating the heart out of our body politic. Inequality of opportunity is the real anarchist—the real incendiary of the masses against the classes—the real destroyer of every republic that has gone before. Equality of opportunity is the fundamental principle of liberty, and the concern of one is the concern of all. We cannot gain our own liberty by enslaving another. We cannot elevate our own particular trade, calling, profession, or art unless we are in sympathetic touch with every other trade, profession, calling, or art. In short, we cannot elevate the level of the stage until we first elevate the level of humanity.

I am not here to ventilate my special views on political economy or on social questions. But I am here to offer a brief, clear view of the labor question in general, and how it relates to the actors of to-day. I have been an advocate of labor and a student of the labor question, or rather of the cause which makes labor a question—that is to say, the question whether a man able and willing to work shall stand in enforced idleness, and whether a man who by his address or skill has produced a certain quantity of

wealth shall not have a voice as to his share of the product. I have been a student of these questions for many years.

I find that one of the evils of labor is incompetence; an unwillingness to think for themselves on the part of the great masses of the workers of the world. The competent and thinking laborer is handicapped by the incompetent and unthinking laborer, and hence labor organizations. And the actor is no exception to the rule. I am reading a very great book, called "The Ancient Law," by a man named C. Osborne Ward, who has, or had, charge of the translating of the Labor Department at Washington; and, by the way, that is a book that I would advise every one in this room to read. I find that labor organizations have existed for thousands and thousands of years. Mr. Ward tells us that Keziah, a poet, a man who lived more than a thousand years before Christ, was the first known labor agitator, and that his greatest poem, entitled "Works and Days," was the first known book on the labor question. Mr. Ward tells us that the history of labor is that it has always been patient, but, when it has risen, its strength has astonished its foes, and it has always won victories; but it has been again and again crushed or beaten back into subjection—and why? Because it did not think intelligently; because its wisest and ablest leaders could not make it think intelligently—could not make it see that the concern of one must be the concern of all.

Under existing social conditions, labor organizations are the only weapon of defense that labor has. But, unaided by intelligent thought and by an earnest resolve to get at the bottom of the facts and to learn the cause which makes it necessary for labor to organize, it will, in my mind, never accomplish the objects at which it aims. For the first time in the history of this country, there is an effort in progress among the actors to organize: an earnest effort on the part of some of our men and women, who are more earnest and sympathetic than the rest of us, to organize the actors of America for their individual betterment and for the betterment of our mutual cause. I am glad to say that I was one of the first approached by this nucleus of young reformers. A copy of the constitution and by-laws, carefully written out by some earnest young man, was handed to me, and after reading it over and after pointing out the error in the omission to include women among the membership, I placed my name upon the roll, and to-day I am happy to say that nearly every member of both our companies—in fact every person who is eligible to membership—is a member of the Society.

In the endeavor to obtain new candidates for membership in the Society I have learned with sorrow that the actors hold some views in common with the laborer, one of which is that capital creates labor, and that without capital labor cannot exist. Some very intelligent actors said to me, "If we do this (that is, if we organize), we will antagonize the managers, and they will close their doors against us, and, indeed, refuse to employ persons who are members of our Society." During the last election one actor after another said to me: "I dare not vote, for fear if one candidate (or another) is elected capitalist will lock up their money and we will starve."

And this brings me to the real words I want to

say. This Society is founded for the betterment of the art of the actor. It is an institution; it is no longer an experiment. The errors of its young life will be corrected. If there are faults in its constitution and by-laws they may be changed. The duty of this young Society is now to find out the cause which makes it necessary for actors to organize, and, when they have found it, to strike boldly for its removal.

I feel that it is the duty of every actor in America to join this Society, and I feel that it is the duty of every actor who is ineligible for membership on account of the three year clause to at once signify his intention to become a member. But you must join it for educational, and not for antagonistic purposes. It is not a paternal society. Its purpose is to aid you in asserting your individuality, your manhood and your rights as a factor of society. It cannot do this for you. It can aid you, and will aid you, in your efforts for higher development. And let me say to you that it is sheer ignorance and cowardice to hold that by a dignified, philosophical statement of your individual rights you are going to antagonize any one of the courses or avenues of distinction against yourselves, just as it is sheer ignorance to imagine that by mere organization, that by mere union of numbers, without intelligent thought, without reason and without justice on your side, you are going to obtain the opening of any avenue to you or overcome any of the oppressive laws that now hold you down.

And let me beg of you to disabuse your mind of the idea that capital creates labor. Capital is itself stored up labor. Labor created the first capital. Labor has created all the wealth and all the capital of the world. Sweep away all the capital and all the wealth of the world to-day, and leave us labor free, and we will re-create a greater wealth and a greater capital than ever before. But, on the other hand, sweep away all the labor, and where will be your boasted power of capital? Labor creates capital, and capital can, in its turn, aid labor; but equity should stand between the two.

Mr. Ward says that modern common sense, by science, is proving the true laws of nature that it is the little things and the little men and women who perform all work, who produce that which is produced; that it is not the great—conjured to be so, in the elastic imagination—who accomplish anything; but the infinitesimals who do it all.

Therefore, I say to you, actors, I say to all producers of wealth, study your wrongs and your rights and the remedy, and when you find it out, when you find out exactly what you want, ask for it intelligently, and you will get it. The fate of the workers of the world is in their own hands, but to make the change and the betterment effectual and lasting you must first change some of the pernicious social laws of our system, and in order to do this you must do it through an intelligent use of the ballot.

Here I want to say that I have no words strong enough to condemn the apathy of actors in political matters. During this last campaign—one of the most important in the history of the country—the actor was, as a rule, a non-voter. We are numerous enough to be a power in politics. Are we a power in politics? No, we are not even a figure in politics. No greater proof of this can be given than was given by the press opposed to

Mr. Bryan. Finding his moral, social, domestic and public character, his intellectual capabilities above any ground of attack, the most contemptuous thing they could say of him was that "He looked like an actor from the Rialto." Now, mark you, I claim that the actor was disgraced by this illusion; for whether we agree with Mr. Bryan politically or not the fact remains that he stands to-day one of the foremost figures in American history. It is the spirit and not the words that I object to. The press did not intend to honor Mr. Bryan or the actor; they intended to insult Mr. Bryan over the shoulders of the actor.

Why not make another simile, why not compare him with some other calling, a preacher, a lawyer, a doctor, a poet, an artist, a sculptor, a shoemaker, or a hod-carrier? Why, because these men are voters, and if the actors were voters also the press would be more chary of their illusions. I tell you, fellow actors, the time has come in the life of this republic when I hold it to be criminal for any man having the franchise to absent himself from the polls on election day. Such a man is not a true American citizen. It is asserted by some that the reasons why we have so many idle actors is because there are too many actors in the profession; that is, there are more actors than there are engagements. The last part of this statement is absolutely true; but then we must go further. We must say that there are too many people in the world, because all other trades, callings, professions or arts are similarly overcrowded. Then we say what must we do. It is the study of such men as myself—who consider we are the best fitted for any profession—to all get together and kill off all the others. No, my friends, there are not too many people in the world; there are not too many actors; there are not too many theatres, there are not enough actors, there are not enough theatres. There is a cause and an effect, and a remedy that lies beneath the surface, and you must seek for it and find it.

In the meantime, I say, may this organization go on, may it continue to prosper and to multiply until it includes every actor in America in its membership. My words, my sympathy, my aid, are yours whenever and wherever they can be of service. And to the actors, I say may you all have good long engagements, at high salaries—may good digestion wait on appetite, and health on both.

#### OTHER ADDRESSES.

William A. Brady then spoke briefly. He said that while in England last summer he had taken occasion to carefully investigate the purposes of the Actors' Association of England and the great good it had accomplished, particularly in working for manager as well as actor in compelling every railway in the Queen's land to reduce its rates for the transportation of theatrical companies, and in admitting into its protecting care both manager and actor. Mr. Brady observed that in this country the theatrical combinations continually traveling from place to place are the recipients of less courtesy at the hands of the railways than is the farmer, who rides once a

CONTINUED ON PAGE 23.

## IN OTHER CITIES.

## BROOKLYN.

The Heart of Maryland has broken the record of notable receipts in Colonel Sinn's experience of nearly twenty-two years in the Park and Montauk. The large business done last season by Frank Daniels and Mr. Herne in the last-named place has been completely dwarfed by the "take" attained by David Belasco's drama. The largest Wednesday matinee ever known in this city was that of this week in the Montauk. So dense was the crowd of women in attendance that it was with the utmost difficulty one could obtain ingress through the stands in order to reach a seat. The whole house is practically sold out for next week, and T. auer Edward T. T. d'ur's duties will consist of saying "all gone" to late applicants and the selling only of admission tickets. The nervous strain attendant upon the prolonged playing of Mrs. Carte's role is beginning to be plainly visible in the appearance of that actress. She has grown thin, looks haggard, and though acting with all her previous vim and enthusiasm, would seem to be in need of rest, or of the assumption of a character that should make less strain upon her strength. A brief season of Short Acts will commence here on 28.

Francis Wilson has had a glorious week of artistic success and large profits over at the Amphion. Half a King has been witnessed by the best and most fashionable element of the Eastern District, who have given Messrs Knowles and Otto's ui's handsome auditorium every night a gala appearance by an unusual display for Brooklyn of rich apparel ordinarily seen only at the Academy of Music on nights of grand opera. The entire production has been most complete and Mr. Wilson has received much commendation for duplicating in Williamsburg to the minutest particular his latest venture exactly as when seen at the Knickerbocker across the river. Theodore Hamilton and Pudd'nhead Wilson spend Thanksgiving week here.

The week of old comedy at the Columbia has drawn a series of good houses, which have experienced much pleasure from Miss Rehan and supporting cast in the plays comprising her repertoire here. The Tam o' the Shrew and School for Scandal were each acted twice, one performance only being given of London Assurance. Love on Crutches and As You Like It. While not many vacant seats have been noticeable at any of the above mentioned representations, the spectators have been badly stuck and loud in their condemnation of the lack of interest displayed by those who are not adverse to paying a premium rather than be deprived of their favorite settings. E. H. Sothern, a great local favorite, is assured of packed houses at each presentation of An Enemy to the King.

If appearances went for anything the death of Frank Mayo has not destroyed the commercial value of Mark Twain's play as a theatrical property. Theodore Hamilton's enactment of the title-role, while necessarily more or less like Mr. Mayo's original portrayal of it, is by no means a slavish copy, but decidedly on new lines in various places, and frequently not without some betterment according to the impressions of many. Business at the Park has been excellent throughout the week, and there is no question but that a return engagement could be played to a profit. Roland Reed who counts hosts of friends among the theatregoers, will follow in The Wrong Mr. Wright.

A Temperance Town with an efficient cast numbering all of the old principals, led by George Richards, Eugene Canfield and George Ober, whose Uncle Joe is one of the funniest yet true to life types of semi rusticity seen on the stage, has played to the capacity of the Grand Opera House on each night of the week. Since the beginning of the new régime here in September, 1895, it has been indubitably proved time and again that there is a large number of local amusement seekers in the best class, who would rather wait until they see the new plays at popular prices, than pay a dollar and a half when they are first killed at the Museum or Columbus. When Manager Frank Kibbe holds posts on an attraction like that of this week, his audiences are not only of large size, but as fine in tone and brilliant in dress and appearance as those to be found in our highest-priced establishments. One of our fellow townsmen, William Barry, at his bright little daughter, Miss Lydia, are here next week in The Rising Generation.

James W. Reagan, recently seen at the Bijou, has pleased the patrons of the American Theatre, with his drama entitled The Bells of Shandon. His manager, Hubert F. Kinney, for many years dramatic editor of the Brooklyn Citizen, is to be congratulated upon the successful outcome of his business venture in bringing forward as a star this popular singer. The drama which serves as a vehicle for his introduction is the work of John J. McGinnis, a well-known local newspaper writer. While The Shandon Bells is conventional to a degree, it has pleased the star's audience. Mr. Reagan's personality is taking, he sings acceptably, is graceful in manner, speaks with intelligence, and will without doubt find both favor and profit from those to whom he will appear in the large circuit of cheap-priced theatres. The ensuing bill will be The World.

The week at the Bijou has been virtually one of straight vaudeville. Frank Bush and his Girl Wanted, though masquerading under the term of farce-comedy, in reality give simply an olio of specialties. They are bright, however, full of ginger and right up to date. Mr. Bush holds the attention of his auditors in a remarkable way, and never fails to please. He will be followed by Chauncey Olcott, a prime favorite with Messrs. Kennedy and Gulick.

## Cleveland.

appeared here 17-22 in Fatherland and played to fine audiences at popular prices. Mr. Gardner is as magnetic as ever, his voice as tuneful, and in conjunction with other good singers gives a very creditable performance. Julia Marlowe-Tabor 22.

E. R. Ludlow, representing Lewis Morrison, and William M. Hall, ahead of the Julia Marlowe-Tabor co., are in the city.

F. Charles' French Opera troupe, consisting of seventy-five members, arrived here 16. Rehearsals will now be in order till 24, the opening night, when Meyerbeer's grand opera, The Huguenots, will be presented.

The Metropolitan Concert co. will give a grand classic concert 20 at the Athenaeum Hall. Such artists as Julian Nordica, Rosa Linde, William H. Rieger, John C. Dempsey, and Signor C. de Macchi will be heard on the occasion. The advance sale of seats is large.

## DENVER.

The Black Crook co. finally straightened out its legal entanglements and opened at the Tabor 15 in a packed house. The co. did not give any performance at the Broadway as scheduled, because it was closed by an attachment by its comedian, John W. World, up to the eve of what was to have been its opening night. Afterwards Messrs. Bush and McCourt, managers of the Broadway, levied an attachment for monies advanced, etc. All these matters however, have been amicably adjusted by the Tabor management assuming all claims and agreeing to pay them out of first monies received for this week's performances. Judging by the amount of business done thus far this week the arrangement was a wise one. The co. gives a fair production of the time honored spectacular. While the scenery is scarce y up to the mark, the ballet is shapely and contains some good dancers. The feature of the performance was John W. World, who, while not exactly a shining light, is a pretty good eccentric comedian, and his grotesque dancing is decidedly clever. He was well seconded by vivacious little Lillian Harper. Violet Piggott, the Statists of the production, is advertised as the "most beautifully and perfectly formed woman on the English speaking stage." The Musical Dolls, Seymour and Abbaca, acrobats, and Miss Custer, Miss McCarty, and the Sisters Young in their ball Internationale, were well specialty features.

The war is still on between the Fire and Police Board and Sunday Opera. The former decreed that the only condition upon which they would permit The Black Crook to open up Sunday night was that all the ballets be entirely eliminated, and that Statists should wear bloomers. But the attorneys for the management called to their aid the ever ready injunction, restraining the Fire and Police Board from interfering with the performance. Consequently the co. simply profited by the extra advertisement and opened on time.

The National stock co. has been presenting The Vendetta at the Orpheum. The co. includes Frank Readick, Essie Tissell, Albert Hosmer, S. J. Ross, R. E. Bell, Eleanor Rhys, Mollie Freeman and others. Business has been only fair this week, but doubtless will improve week commencing 23, when Tennessee's Partner is announced, presented by a good co.

Town Topics will hold the boards at the Lyceum Thanksgiving week. For the four weeks succeeding Town Topics, A. R. Wilber's Stock co., supporting Alice Roseland, will play a season at the Lyceum, presenting Innocent Bohemia, The Embassy Ball, A Fair-gain Husband, and The Golden Giant.

Charles B. Andrews, the owner of the Lyceum property, has decided to enlarge the house for the season of 1897-98 so as to give it a seating capacity of 1200, with a stage 50 x 30 feet. This will make the Lyceum the best and most suitable popular price playhouse in Denver. Frederick North will continue the Lyceum manager.

Tom Myers is here ahead of Tennessee's Partner, and Fred Kennedy for Town Topics.

An exceedingly attractive line of lithographs and photos announce the advent at the Tabor of Wilton Lackaye and a fine supporting co. in Dr. Braggett week commencing 23.

Margaret Fealy, a well-known actress, and who was a member of The Elitch Gordon Stock co. this summer, has decided to remain in Denver and has made arrangements with Paxton and Burgess to open School of Acting in connection with the Tabor Grand Opera House, and her school in the building and using its stage for her work.

Grace Anna Holmes, who is favorably known in this city as an actress, elocutionist and debauchee will give an entertainment assisted by best local talent.

Charles W. King, who has remained in Denver since the conclusion of his Manhattan Summer season, will be given a benefit at the Broadway Theatre 26.

The Tabor programme now reads: Tabor Grand Opera House, Laura D. Smith, proprietor; Paxton and Burgess, managers; Charles F. McLaughlin, resident manager and treasurer. Mr. McLaughlin's appointment gives great satisfaction, as he is a man with splendid business qualities and much executive ability. The prospects for a stock co. now seem brighter than at any time since the project was first broached.

## F. E. CARSTAPPEN.

## PITTSBURG.

The Widow Jones, with May Irwin and John C. Rice, opened at the Bijou Theatre 16 to the capacity of the house. Miss Irwin made a great hit, and her songs were repeatedly encored. Ada Lewis was well received, and made the most of her opportunities, which, however, were not as broad as when she figured as Harrigan's tough girl. Next week, Northern Lights.

The Lady Slave was the attraction offered by the Alvin management 16, and as the advance sale was very large the house was crowded at each performance. Dan Day and Marie Dressler were warmly welcomed. The support was excellent. Next week, the Metropolitan Grand English Opera co. in repertoire.

In Old Kentucky began an engagement at the New Grand Opera House 16 to large attendance. E. M. and Joseph Holland follow in repertoire.

At the Avenue Theatre the stock co. produced The Galley Slave 16, in the olio were Ezra Keedell, Al H. Wilson and a long list of clever performers. Next week the stock co. will give William Haworth's comedy Ferncliffe. The vaudeville bill will comprise Willis P. Swetnam, the Vasari Quartette, Valentine Abbott, Kelly and Grey, the Three De Coss, and Drawee. Business continues very large.

At Hopkins' Duquesne Theatre Lynwood was the attraction 16, supplemented by a first-class vaudeville bill.

Next week Two Orphans by the stock co., and Leo Hartman and A. O. Duncan heading the olio.

The Ryan Kelly co. opened at the East End Theatre 18 with From Sire to Son. An Arabian Night and East Lynne are underlined.

The Vaudeville Club, with John Kornell, opened at the Academy of Music 16 a to good house. Next week, The Meteors.

Johnstone Bennett and S. Miller Kent have been booked by the Avenue management.

Manager H. W. Williams of the Academy of Music will celebrate the nineteenth anniversary of his management of the Academy next week. The house has had a highly prosperous career under Mr. Williams' direction.

Manager Harry Davis is in New York.

All the theatres will give an extra matinee on Thanksgiving day.

Edward W. Dunn and Albert L. Parkers were here during the week.

## PORTLAND, ORE.

Katie Emmett and co. in The Waifs of New York, under the management of Herbert Sackett, did profitably business 9-11.

Corday's had large audiences week ending 14 with A. V. Pearson's co. in The White Squadron. The play was excellently staged and acted. W. J. Jossey, as Victor Stanton, the leading man in the co., acquitted himself most creditably.

L. E. Seelig, manager of the Astoria (Ore.) Opera House, was here on business 13.

Manager F. J. McAvety, the latest manager of the Park Theatre, will open that house with the McHenry Stock co. 22 in That Husband of Mine and Little John L. The theatre has been re-painted and re-decorated.

O. J. MITCHELL.

## CLEVELAND.

Otis Skinner closed his short engagement of four performances at the Euclid Avenue House 14, by presenting Hamlet. His impersonation of the melancholy Dane was much appreciated, and he was kindly noticed by the critics.

Thomas W. Keene, supported by Charles B. Hanford and an excellent co., gave four performances at the Euclid. At the Wednesday matinee, pupils of Central High School and their teachers were present to

see the production of The Merchant of Venice. The latter part of the week the house was dark.

The Lady Slave, co. open at the Euclid Avenue Opera House week of 21. Grau's Opera co. will be seen there week of 23.

A new farce comedy entitled A Bonning Town was the production at the Lyceum 19-21. It opened to good business. A Woman in Black 22.

At the Cleveland Theatre, A Ranch of Keys presented by a good co., was the attraction 19-21, and had a good opening. Side-walks of New York will be seen at the Cleveland week of 23.

The Star Theatre will have for its Thanksgiving week attraction Macco's City Club, Flynn and Sheridan's City Sports co. open week of 23.

Gilmores' famous band, under the leadership of Victor Herbert, will be heard at Music Hall Thanksgiving Day.

Cleve's 400 are imitating the leaders of Gotham's society by having a house show at the Central Army. which was all abuzz 17. It will continue until 21.

WILLIAM CRASTON.

## ST. PAUL.

At the Metropolitan Opera House, Charles Froehmann's co. of clever players presented "The Gay Parisians" 12, 13, to large and delighted audiences. W. J. Ferguson's impersonation of Joseph Pinglet was an enviable piece of acting. Sadie Martinot, in the role of Madame Marcella Paillard, made a very favorable impression. Charles B. Wells was excellent as Paillard. Mrs. Phillips well sustained the rôle of Mrs. Angelique Pinglet; James O. Barrows does some good work in the part of Mathieu, and Margaret Gordon as Victoria was very clever. The performance took well and gave great satisfaction. A large and fashionable audience filled the Opera House 16 to witness the first production in this city of The Thoroughbred. Thomas Q. Sesame as John Rimpel was very amusing, especially in the third act. He met with a cordial reception. Edgar L. Davenport as A. V. Decker, the American, gives a manly and interesting interpretation of the rôle. H. M. Pitt was excellent as Lord Sandwick. Lucille Nunn was charming as Wilhelmina Cunningham. Maggie Holloway as Fisher was decidedly good as Mrs. Rimpel. William White as Delia Rimpel was pleasing, and William Norris and Edwin Thanhouser do-principally work. The performance gave general satisfaction. Sol Smith Russell 23-25. Al G. Field's Minstrels 26-28.

At Little's Grand Opera House a Venetian Gentleman was produced by Gus Heege, and a clever co. 15-21. It has had all houses. Mr. Heege is a good actor and kept the audience on the laugh continually. Julie M. Baldwin as Cleopatra was decided, and that Statists should wear bloomers. But the attorneys for the management called to their aid the ever ready injunction, restraining the Fire and Police Board from interfering with the performance. Consequently the co. simply profited by the extra advertisement and opened on time.

Manager Will J. Duffy of The Thoroughbred co., reports having good business this season.

Al McLennan, advance agent for Saved from the Sea co., is in the city.

GEORGE H. COLEMAN.

## BUFFALO.

Chauncey Olcott was at the Star Theatre week of 16, and had crowded houses at every performance. Mr. Olcott appeared in Maynoo-nee, the Irish Artist and the Minstrel of Clare. He has an excellent supporting co. The work of George Busby, leading lady, is second only to Mr. Olcott's.

The Liliputans and Hoyt's A Temperance Town will divide week of 22 at the Star. John Hause appears

in the season, probably during February. Harry Connor, famous as Welland Strong in A Trip to Chinatown, will enact the leading character.

Davis and Krogh's Down in Dixie co. was at the Lyceum week of 16, playing to big business. The co. is good. The American Pickaninny Band, the Caroline Banjo and Mandolin Club, a detachment of Charleston Blues, the Florida Quartette and a number of specialties introduced by Mr. and Mrs. Milt G. Barlow, were pleasant features of the performances. Mabel Paige a Georgia Hale, a typical Southern girl, had the leading part and made a decided hit.

McSorley's Twins, introducing Ferguson and Emerick, the Irish Politicians, will be at the Lyceum week of 23.

Gilmores' Band gave a concert at Music Hall 20.

Marie Donavin was the soloist.

MARIAN DR. FOREST.

## PROVIDENCE.

The coming of Fanny Davenport and Melbourne McDowell to our city is always looked upon with more than ordinary interest by our theatregoers, and during their week's engagement at the Providence Opera House 16-21 they pleased to the largest and most欣赏able audiences of the season. Fedora and Cleopatra were presented, and the performances were up to the usual standard of excellence. James A. Herne in Shirle Acme 22-23.

Edward Harrigan and his very good co. pleased and amused good sized audiences at Keith's 16-21, with Marty Malone. In the title rôle the comedian had excellent opportunity to display his talents as a character actor, and his work throughout the entire performance was very interesting. Thomas LeNack, George Blakely, Harry A. Fisher, Jessie Hart, and Jessie Gardner-Girard did creditable work. James J. Corbett in A Naval Cadet 23-25.

At Lothrop's Opera House 16-21 Daniel A. Kelly, supported by his own co., presented two plays. The Shadow Detective and Outcasts of a Great City to well-pleased audiences. Frank J. Keenan and co. in Fair Play 22-23.

Early attractions at Keith's are Matthews and Bulger in At Gay Coney Island, A Woman in Black and A Boy Wanted.

D. W. Reeves and Raymond Hitchcock, proprietors of the Mandarin Zane, have begun proceedings in the course against De Koven and Smith for the infringement of the copyright held by Mr. Reeves on his opera.

A new and attractive programme was put into circulation at the Columbia week of 16.

The Adamowski Quartette, of Boston, gave a brilliant concert at the Athletic Association 18.

Ed Thoerner was in town a portion of the week in the interest of A Naval Cadet. HOWARD C. RIPLEY.

## OMAHA.

At the Creighton Charles Froehman's Thoroughbred co. secured a fair share of patronage 12-14. The co. which is headed by Thomas Q. Sesame, is a very acceptable one, and makes the most of a poor play. The Prisoner of Zenda proved a great drawing card 16-17. The stirring situations were exceedingly well presented by a very acceptable co., and encores were the rule.

Tompkins' Black Crook 22-25; Whitney Opera co. 26-28.

At the Boyd E. A. Church's Metropolitan co. failed to

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WEST & TRUAX,

Nov. 28, 1896.

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draw the business that the performances deserve. *Rip Van Winkle*, *The Count of Monte Cristo* and its sequel, *The Prisoner of Algiers*, were well rendered. Frank Linder and Mrs. Vandenhoff are worthy of special praise for their consummate work. At Gay Coney Island opened a half week's engagement 15 to the capacity of the house and the audience away. Matthews and Bulger are up-to-date comedians and backed by a good co. of specialists. We hope they will pay us a return visit soon. *Twelve Temptations* 21-28.

## DETROIT.

Hoyt's A Black Sheep, which was at the Detroit Opera House 17-21, drew the biggest audiences which have gathered so far in this season at that house. Quite a few changes have been made in the play since it was seen here last year and all for the better, although it never seemed to need improving. Ouis Harlan's Hot Stuff is as uniquely funny as ever, and the entire cast bears the Hoytian stamp of excellence. In Gay New York was put on at the Detroit 16 for a week's run, including two matinees. We turned out en masse the first night and enjoyed the review immensely. It continues to draw well. The Gay Parisians come 23 for a three night engagement. The Lupitans follow 24-25. Thanksgiving Day.

The Woman in Black, a play by H. Grattan Donnelly, opened at the Lyceum Sunday 16 to the usual large audience which is the theatre on the evening of the first day in the week. The Woman in Black is a hypnotist who figures extensively in the play. The story is one of politics and love very closely interwoven, with the hypnotic element introduced to strengthen her up-to-date effect. It is not as good nor as clever a play as Donnelly's *Darkness Russia*, but still has many things to commend it, notably the fidelity with which it pictures certain phases of New York life. It is under the management of Jacob Litt, and it is well staged. The co. is very good. James G. Coote and Nick Long in a rollicking play called

*The Other Man's Wife*, preceded by the curtain-raiser, *A Soldier of France*, drew good business at the Grand Opera House 16-21. Little Kingsley and Ideline Cotton did satisfactory work in *Supp' t*. Clay Clement opens 22 in a spectacular production of *The Belles*.

At the Avenue 15-21 the melodrama *On the Mississippi* was given. It seemed to please the good audience it attracted. The Hustler opens 22.

At the Bijou there was a change of views in the Cinematograph, and the stock co. has changed the bill to *A Black Flag*. Manager Sackett donates a generous percentage of the receipts to the Louisville Flower Mission.

Feld and Hanson's Drawing Cards at the Bucking ham drew the usual good business at that house. In the co. were Dryden and Mitchell, Blockswom and Page, Joe Flynn and Zazelle and Vernon. The bill ended with an afterpiece called *Flaherty's Mishaps*. The Lady of Lyons Specialty co. comes 23.

Special trains were run from the Auditorium during the engagement of the Bostonians.

The Twentieth Century Minstrels will by request repeat their performance for charity's sake at the Temple 27.

Percy Weedon, business manager of the Bostonians, is pleasantly remembered as a former attache of one of the local theatres.

Madame Linde, of the Nordica Concert co., was seriously ill while here.

News comes from Chicago that Beatrice Peacock, a Louisville girl, will make her professional debut in concert in that city 24 with Carl Wolfson.

## LOUISVILLE.

The success of the initial performance on any stage of Margaret Morton's *A Fool of Fortune*, as presented by W. H. Crane at Macaulay's 14, has already been commented on. The newspaper mention was most favorable. Mr. Crane unquestionably has a winner in the piece, and is correspondingly elated.

Madame Nordica, assisted by Ross, Linde, Signor De Machi, and William Reiger, appeared in concert at Macaulay's 19, and the audience notwithstanding strong counter attractions, completely filled the house. It is needless to say that a classical programme of unusual excellence was more than acceptably rendered. The house will be dark until 22, when *The Ensign comes*. Too Much Johnson will be the Thanksgiving attraction.

The Bostonians, after an absence of four years, played its first engagement in this city at the Auditorium 16-18, appearing in Robin Hood, Prince Ananias, and in *Music*. The immense place was filled at every performance, and the old favorites, Barnabee, McDonald, Cowles, and Jessie Bartlett Davis, were enthusiastically welcomed, as were the newcomers, William R. Philip and Hilda Clark. In Gay New York will be the attraction 23-26, and Kellar the magician 30 Dec. 2.

Bert Coote and Nick Long in a rollicking play called *The Other Man's Wife*, preceded by the curtain-raiser, *A Soldier of France*, drew good business at the Grand Opera House 16-21. Little Kingsley and Ideline Cotton did satisfactory work in *Supp' t*. Clay Clement opens 22 in a spectacular production of *The Belles*.

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CHARLES D. CLARKE.

## JERSEY CITY.

James O'Neill and co. began big week's engagement at the Academy of Music 16-21. Virginia was the opening bill, and Mr. O'Neill proved himself an actor of undoubted power and ability, and entitled to high rank among the actors of the day. The co. was able to keep up the movement of the play when Mr. O'Neill was not on the stage, and it was largely owing to their excellent support that the play proved such a complete success. Monte Cristo received a splendid production, and Hamlet and The Courier of Lyons will be presented during the engagement. Hallie Thompson, son William H. Pascoe, Albert Sackett, W. J. Dixon and T. G. Lingham were the main support. The leading woman, Margaret Anglin, was fully equal to the demands made upon her. Each play was presented with appropriate scenery and effects. The War of Wealth 22-23; The Fatal Card 20 Dec. 5.

The Social Session Committee of Jersey City Lodge of Elks—Christie J. McCabe, Frank A. Coghill, Oscar E. Krieg, John A. Kopp and Walter C. Smith surprised Joseph Bell and John McGuire, managers of the Bow Ton Theatre 13, when they were presented with silk umbrellas, with buck handles, suitably inscribed.

Managers Bell and McGuire have rendered the lodges valuable assistance at social sessions, and the committee took this means to show their appreciation.

Manager William Black's Sunday performances at the Lyric Theatre, Hoboken, are drawing big audiences.

Maud Harrison, Agnes Booth, J. Leslie Gossin and Nelson Wheatcroft have been engaged to originate in the new play *The Hour Before Dawn*, which will be put on at the Jersey Theatre, Hoboken, Dec. 2, under the auspices of Jersey City Lodge of Elks.

The memorial service of the Elks will be held at the Tabernacle Dec. 6.

Manager Frank E. Henderson, of the Academy, went to Washington, D. C. 15 and returned 17. Upon his return he made public the announcement of his marriage engagement to Miss Albaugh, daughter of J. W. Albaugh, manager of the Lafayette Square Theatre. The wedding will take place in the Spring.

Thomas F. Quinn and Florence Little, both of New York, were married at Bayonne, N. J. 14.

M. F. Mantan, in advance of Jacob Litt's War of Wealth co., which plays in this city 23-28, has been the guest of Advertising Agent John Moore, of the Academy of Music, 16-21.

J. S. Willard and co. has been booked at the Academy of Music for Dec. 7-12.

WALTER C. SMITH.

## MINNEAPOLIS.

At the Metropolitan Opera House *The Man in the Iron Mask* was given 12-14, opening to fair business. There is very little in the piece of a commendable nature, and the co. was mediocre. The stars, Donald Robertson and Brandon Douglass, have apparently underestimated the importance of experience. They oughted 19-21.

At the Bijou Opera House McKee Rankin presented his new play *New York As It Is*, to a large and well-pleased audience 15. The production abounds in whineous dialogue and is calculated to teach attorney lesson in self-sacrifice. As Philip Barth, the convict, Mr. Rankin was very effective, and was obliged to respond to several curtain calls. Edw. R. Masson was seen to advantage as Stephen Baldwin. Nance O'Neill made an excellent Anne Dunning. Mandie Granger was decidedly pleasing as the opera singer. Lois Clarke, Mary Saunders, and Charles Willard also deserve mention for creditable work in their respective roles. Incidental to the performance was an exhibition of the Biograph, which proved a taking feature. A genuine Yentlman 22-23.

Frank Danz's admirable orchestra opened its regular Winter series of Sunday afternoon concerts 15 to the capacity of Harmonia Hall. An excellent programme was rendered. Mr. Danz was assisted by the Apollo Quartette.

Mrs. Hall, wife of one of our local newspaper men, has joined Jacob Litt's in Old Kentucky, assuming the part of Barbara, which Marion Wellington, of St. Paul, was obliged to relinquish on account of ill health. Mrs. Hall's many friends will watch her career with interest.

The Metropolitan was dark 15-18 as a result of the closing of *The Merry World*, for which the time had been reserved.

Richard J. Jackson, the affable colored attaché at the Metropolitan, well known to the profession, has been temporarily confined in the Hospital for the Insane at St. Peter, Minn.

F. C. CAMPBELL.

## KANSAS CITY.

Walker Whittaker appeared at the Coates Opera House 16-18 before fashionable audiences that witnessed his excellent productions of Hamlet, Merchant of Venice, Eugene Aram and Othello and evidenced their appreciation by critical attention and liberal applause. His support is good, including Charles D. Hartman, who gave a sterling performance as Bassanio, Lucia Monro and others. Wilton Lackaye 19-21; Princeton 22-23.

The Brothers Byrne played their annual engagement in 8 bells at the Ninth Street Opera House before well-pleased audiences 15-21, and the production was, as usual, very good. Mathew Byrnes, William McElroy, and Harry Kramer introduced clever specialties. Old Chums 22-23.

The Auditorium has been dark for a couple of weeks, but will reopen 23-25 with the Whitney Opera co. in Rob Roy.

The Charles Schilling Minstrels gave fairly good performances and drew medium audiences to the Gillies 15-21.

FRANK B. WILCOX.

With the single exception of the night of 9 the Grand was dark last week. On the date mentioned *Sowing the Wind* was presented for the first time in this city. The cast employed is composed mainly of good material and the performance met with the hearty favor of the good-sized audience attending it. Next week Louis James and Rhoda appear.

C. N. RHODES.

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Brown, manager); Edward Travers' production of *The Private Secretary* to a moderately large and delighted audience. Emily Bancker 19.

**THOMASVILLE**.—**OPERA HOUSE** (T. L. Spence, manager); Edwin Travers with a strong co. in William Gillette's *The Private Secretary* 16 to the largest house of the season.

**WAY CROSS**.—**JOHNSON'S OPERA HOUSE** (F. R. Trout, manager). *The Private Secretary* 17 to a very large and delighted audience. Lillian Lewis Dec. 1.

#### ILLINOIS.

**PEORIA**.—**GRAND OPERA HOUSE** (Chamberlin, Barthold & Co., managers); Mathews and Bulger in *Gay Coon Island* 11, to big house; co. strong and made a good impression. And ron's Jolley Old Chums 12, 13 to fair house; co. gave fair satisfaction. Whitney Opera co. presented Rob Roy 14 to a large and satisfied audience. Robert Mantell in *Monarchs* 16 to big house. Mr. Mantell and Miss Behrens were the favorites and received several curtain calls. Ward and Vokes in *Run on the Bank* 17 to large house and gave a clear performance. Al G. Field 18 Sol Smith Russell 19. Loc-I talent 23; Morgan Gibney in *Faust* Up to Date 26. *The Merry World* 26; Charley's Aunt 27.—**FREE AUDITORIUM** (Augustine Newville, lessor); House dark week of 16. *The Modern Mauds* 23 2d. A. Q. Scammon's *The Bungler* 26-28.

**EAST ST. LOUIS**.—**MCCASLAND'S OPERA HOUSE** (Frank McCasland, manager); The Hustler drew two fair houses 15. The piece was weak and was saved only by the work of James Richardson. Glens 16, who scored a distinct hit in the title role. The balance of the co. are mediocre. Steve Brodie in *On the Bowery* 22; Joseph Callahan in *The Lost Paradise* 24; Lincoln J. Carter's *The Désaillier* Dec. 6.—**ITEMS**: W. I. Bush, who has been ahead of the Phoenixes in matinée repertoire co., closed with that co. at South Bend, Ind., and has returned home. James R. Glens, who plays the title role in *The Hustler*, is a St. Louis boy who began his stage career at the old London Theatre in St. Louis. His work in *The Hustler* is capital and stamps him as a comedian of no mean ability. The Valley Slave Dramatic Co., composed of a number of local aspirants for historic honors, have put Hazel Kiske into rehearsal and intend producing it in a short time.

**CLINTON**.—**NEW OPERA HOUSE** (John B. Arthur, manager); W. J. Butler's *Ani a Mistake* to a fair but appreciative audience 11. The play is one of interest and keeps an audience enthralled throughout. The trivial Comedy of the mistakes husband and the faithful wife make up a first-class attraction.—**RENNICK'S OPERA HOUSE** (W. B. Cudliff, manager); Jeph-nash and his Daughter by local talent 16 to good business.

**LINCOLN**—**BROADWAY THEATRE** (Cosent and Foley, managers); Home talent lady minstrels 13; performance meritorious; good house. Robert Mantell 17 in *Monte Carlo*; light house; excellent performance. Gudin Comedy co. week of 23; *The Burglar* 3.

**ROCKFORD**.—**OPERA HOUSE** (C. Jones, manager); Robert Mantell supported by Charlotte Behrens and a capable co. presented Monarchs to an appreciative audience 11. In *Gay New York* pleased a large house 13. Lucy Day was the favorite; performance thoroughly enjoyed.—**ITEM**: M. W. Hanley, the popular manager of Robert Mantell, was here last week.

**QUINCY**.—**EMPIRE THEATRE** (Chamberlin, Barthold & Co., managers); Steve Brodie in *On the Bowery* 12 to a good audience and full satisfaction. Santanelli closed a week's engagement 14 and seemed to please. Al. G. Field's *Minstrels* 17; Rob Roy 19; *The Lost Paradise* 21.

**GALLEGURO**.—**THE AUDITORIUM** (F. E. Berquist, manager); McFee's Matrimonial Bureau 11 to good house. Ladies' Minstrels, local, 13, 14 to S. R. O. Hoffheimer and Cakins made a great hit in their original act, Romeo and Juliet Up to Date. The Rob Roy Opera co. 16 played to a good business and gave excellent satisfaction. Ward and Vokes 18; Old Homestead 20; Redpath Concert co. 21; *The Merry World* 25; Walker Whiteside 28; Eddie Foy in *Off the Earth* 29; *Charley's Aunt* 30; Murray and his comedians 15; good house. Ward and Vokes 22.

**MICHIGAN CITY**.—**ARMORY OPERA HOUSE** (E. P. Bailes, manager); W. J. Carter in *All a Mistake* 10; good business and excellent satisfaction. Heat Concert co. 17; Railroad Jack 21; Remondi 24; *A Boning Town* Dec. 1; *South before the War* 2.

**EVANSVILLE**.—**GRAND (King Cobbs, manager)**; Devil's Auction drew fair house 16; creditable performance. Clay Clement 21, matinee, and night; Bancroft 22; *Too Much John* on 28.—**ITEMS**: T. F. Grove, manager; The Lees, by, notis, drew fair houses 9-15. Murray and his comedians 15; good house. Ward and Vokes 22.

**MUNCIE**.—**WYSON'S GRAND OPERA HOUSE** (H. R. Wyson, manager); O'Dowd's Neighbors 10, small so. *Lost Paradise* 12; light audience.

**ELWOOD**.—**OPERA HOUSE** (Joe A. Kramer, manager); *The Merry World* gave an excellent performance 10, 11. Ben F. Grinnell, Harry Stanley and Charles Pusey are worthy of mention. The dancing of Annabelle and Mie. Bartho was good. The Ensign failed to please a good audience 13.

**CRAWFORDSBURG**.—**MUSIC HALL** (Townsley and Thomas, managers); Eddie Fox 10; good business.

**NOLESVILLE**.—**WILD'S OPERA HOUSE** (C. C. Curtis, manager); House dark 9-14.

**GOSHEN**.—**THE IRWIN** (Frank Irwin, manager); Steeple's Uncle Tom's Cabin co. to S. R. O. 11; entertainment generally satisfactory. Clay Clement in *The New Dominion* 14; very good business; one of the best entertainments ever seen here. Shew-twood the pianist 20; Thomas W. Keene 23; Doctor May, lecture, 30; A straight Tip Dec. 1.

**WARASH**.—**HARTER'S OPERA HOUSE** (Harter Brothers, managers); Leroy in *Other People's Money* 16; packed house. *The Burglar* 18.

**PORT WAYNE**.—**MASONIC TEMPLE** (Stouder and Smith, managers); Siberia to fair business 12. Palmer Cox's *Babies* 13, 14; big houses and very well-pleased audiences.

**ALEXANDRIA**.—**OPERA HOUSE** (Otto and Manlove, managers); *Merry World* 14; fair house; general satisfaction. Other People's Money 28; *Green Goods* 29.—**ITEM**: Merry World changed hands here, Muncie parties purchasing the co. which will lay off ten days at Muncie and reorganize.

**JACKSONVILLE**.—**GRAND OPERA HOUSE** (Ravencroft, manager); Jolly Old Chums 11 to fair house. Rob Roy 13 to good business at advanced prices; co. very strong and gave satisfaction. Miss Atherton being the favorite.—**ITEM**: Mr. Ravencroft has been at his house in Iowa for a week owing to the illness and death of his father.

**WAUKESHA**.—**GRAND OPERA HOUSE** (George K. Speer, manager); The American Vaudeville co. 12, 13 to fair but well-pleased audience. The principal features were Bert Jordan, eccentric dancer, and "Bonzer," the talking horse. Shoot the Shutes co. 23.

**PARIS**.—**SHAW'S OPERA HOUSE** (L. A. G. Shaw, manager); The Hindoo Head Hunters, by local talent 13, 14 to advanced business. J. Z. Little's *The World* 16; *The Bowery* 23; *The Bowery Girl* 27. Donald Robertson and Branson Douglas 5 in *The Man in the Iron Mask*.—**ITEM**: Manager Shaw will give all his employees a Thanksgiving dinner on the stage 26.

**ALTON**.—**TEMPLE THEATRE** (W. M. Sauvage, manager); Jolly Old Chums 8 to a good house. A. Bowery Girl 15; The Hustler 16; h. J. Henly in *Deacon Brodie* 17; Los Paroisse 22; *Charley's Aunt* 23.—**ITEMS**: F. W. Morgan, agent of A Bowery Girl, was for three days the guest of Manager Sauvage.—Sam Fletcher, ahead of The Hustler, was here 9.—Business is still improving, with bright prospects for balance of the season.

**PREPONT**.—**GERMANIA OPERA HOUSE** (Phil Arno, manager); Robert Mantell in *The Corsican Brothers* appeared before a packed house 12; excellent performance. Mr. Mantell was obliged to respond to numerous curtain calls during the evening. M. W. Hanley, manager of Robert Mantell, says this season's business has been the best in years. Colonel Robert G. Ingles 20; A Beoming Town 22; *The Eagle* Opera co. Dec. 1.

**STERLING**.—**ACADEMY OF MUSIC** (M. C. Ward, manager); Beach and Bowers' Minstrels 13, 14 to S. R. O.; best of satisfaction.—**ITEM**: Beach and Bowers spent about a week here organizing and rehearsing.

**DECatur**.—**POWERS GRAND OPERA HOUSE** (J. F. Givens, manager); The Whitney Opera co. in Rob Roy 11 pleased a good house. Steve Brodie in *On the Bowery* 14 to a top-heavy house.—Sol Smith Rossell 16 in *A Bachelor's Romance*; large house. Ward and Vokes 21.—**ITEM**: George F. Knowles, of the Whitney Opera co., was taken ill in Louisville, but managed to keep up until the co. arrived here. He was taken to the hospital and w-a found to have typhoid fever. He has the best of care.

**LA SALLE**.—**ZIMMERMANN OPERA HOUSE** (E. Zimmerman, manager); Railroad Jack 13, 14 gave poor performance to small house. Joseph Callahan in *Lost Paradise* gave a fine performance to a large and enthusiastic audience 15. G. Huey co. in repertoire 16-22; *Prodigal Father* 22.

**BLOOMINGTON**.—**NEW GRAND** (C. E. Perry, manager); The Green Goods 12 and *The Lost Paradise* 13; both to fair business. Holden Comedy co. 25; *The Prodigal Father* 24; Little's World 26; Hungarian Royal Concert Orchestra 27; Stetson's U. T. C. co. 28.

**OTTAWA**.—**SHERWOOD OPERA HOUSE** (F. A. Sherwood, manager); Joseph Callahan in *Lost Paradise* 14 to medium business. Stetson's U. T. C. 10 to good business. The Bowery Girl 23.

**EFFINGHAM**.—**AUSTIN OPERA HOUSE** (Warren and Austin, managers); The Female Minstrels, home talent, under the direction of Lotte Walters, made a great hit 7 and was artistically and financially a success. The Lost Paradise, Joseph Callahan, booked for 30 canceled.

**STREATOR**.—**PLUMES OPERA HOUSE** (J. E. Williams, manager); The Gordon Comedy co. 9-14 in repertoire; good business.

**MATTOON**.—**THEATRE** (William Foley, manager); Morgan Gibney in *Faust* Up to Date opened 16 for three nights.—**ITEM**: Manager Foley has been confined to his room the past week by illness.

**CHAMPAIGN, ILL.**.—**WALKER OPERA HOUSE** (C. F. Hamm, manager); The Green Goods 13 was the poorest performance seen here for a long time.

**LITCHFIELD**.—**RHOADS' OPERA HOUSE** (Hugh Hall, manager); House d-a-k week ending 14. A Bowery Girl 17 to poor house; performance good, audience well pleased.

**DELAWARE**.—**THEATRE** (William Foley, manager); Ward and Vokes to S. R. O. 15; *Charley's Aunt* 22; Joseph Callahan in *The Lost Paradise* 23; 8 Bells Dec. 5.

**DIXON**.—**OPERA HOUSE** (F. A. Truman, manager);

Hyper Colored co. 13, 14; fair houses, medium co. May Hyper very clever. Ladies' Minstrels 24, 25.

**ROUND CITY**.—**OPERA HOUSE** (Betts and Hays, managers); Spooner Dramatic co. completed a one week engagement 14; fairly good houses and a good performance, which well pleased; house dark 21-22.

**AURORA**.—**OPERA HOUSE** (J. H. Plain, manager); Dark 9-14.

#### INDIANA.

**NEW ALBANY**.—**OPERA HOUSE** (J. D. Cline, manager); The Other Man's Wife was presented 13 to a fair house and pleased audience. The performance was opened with a curtain-raiser entitled *A Soldier of France*, which afforded Nick Long a splendid opportunity for some clever character work as Frank in *Page*. The co. is evenly balanced and nothing but praise can be said of the performance. Bert Coote has in the part of Oscar Timid one apparently suited to his style of acting. He is certainly an excellent comedian and his work throughout was marked with an artistic finish that could not help but win him admiration. Nick Long is happily cast as Li-lac Easy-side and divided honors with Mr. Coote. Julie Kingley made a charming Angelica and seems especially fitted for the character. The characters of the wife and mother-in-law were ably portrayed by Isadore Cotton and Lillian Dix, each making a favorable impression. Harry Stanley, A. G. Ingram, Charles W. Gibson and Carrie Bedford all do good work. The Hustler 21; Ada Gray in *East Lynne* 26.—**ITEM**: R. V. Proser left 18 for Salem, Ind., to join the Ada Gray co. W. L. Grove.

**MARION**.—**ALLEN OPERA HOUSE** (M. B. Edmonson, manager); Leslie and White in *A Booming Town* 11 drew a good audience, which they kept in good humor throughout the performance. Professor Star and wife opened 16 for a week in hypnotic sessions to a good house.—**ITEM**: THE WHITE THEATRE (E. L. Kinnemore, manager); This reconstructed theatre was opened 12 by the Merry World co. The opening was a gratifying success to the management and the theatre a pleasant surprise to the representative audience that crowded it. The S. R. O. sign was displayed long before the curtain went up. The co. gave an excellent performance and were prevailed upon to repeat it the following night. Hennessy Leyrole presented *Other People's Money* 16 to a large and well-pleased audience.

**RICHMOND**.—**PHILLIPS'S OPERA HOUSE** (J. H. Dobkins, manager); Hennessy Leyrole in *Other People's Money* 13; fair business; good performance. The Wilson Theatre co. opened 16 for a week to good business.

**BRAZIL**.—**McGREGOR OPERA HOUSE** (C. O. Shultz, manager); Eddie Foy in *Off the Earth* 12 to S. R. O. at advanced prices. Murray and Murphy in O'Dowd's Neighborhoods 13; topheavy house. Elzinga's Faust 20; Bert G. Ingersoll 21.

**NEW CASTLE**.—**ALCAZAR THEATRE** (J. F. Thompson, manager); Murray and Murphy in O'Dowd's Neighborhoods 11 to a good audience and satisfaction. The Bloomer Girl 17 to a deservedly poor audience.

**MELBOURNE MACDOWELL** SUPPORTED BY

# FAREWELL SARDOU SEASON

1896 AND 1897 LAST OF  
FANNY DAVENPORT  
IN  
CLEOPATRA, GISMONDA,  
FEDORA, LA TOSCA.

## Last Season of Sardou Repertoire

Season will open in Boston, Nov. 2.

tor, 12; fair house; general satisfaction. Arthur Love Vandeville co. 16, 27; good business.

**RICHMOND**.—**GRAND OPERA HOUSE** (Chamberlin, Barthold & Co., managers); Robert Mantell in Monarchs 14; audience large and highly pleased; supporting co. the strongest he has appeared here with. The Lost Paradise, with Joseph Callahan as Reuben Warner, drew a fair house, and was well received. Mr. Callahan made a fine impression. Watson's Roomco 14; large and fashionable audience. The opera was given in a spirit and pleasing manner. Santelli, his pianist, 23-27. Merry World 28.

**CARROLL**.—**GERMANIA OPERA HOUSE** (W. Winneke, manager); McCarthy co. 9-14 in repertoire to fair business; good co. The specialties are very good, especially the Mexican Troubadours.

**SHOKO CITY**.—**GRAND OPERA HOUSE** (A. B. Bell, manager); Walker Whiteside and an evenly balanced co. in Eugene Aram drew a large audience 12.

**CLINTON**.—**DAVIS OPERA HOUSE** (William McMillen, manager); Van Dyke and Eaton co. closed a successful week in repertoire at popular prices 14; exact co. of this kind. Beach and Bowers' Minstrels 16, 17 to packed houses at popular prices; co. good. Temple Quartette 18 for V. M. C. A. gave a fine concert to large audience. Walker Whiteside 25 in Eugene Aram.

**MASON CITY**.—**PARKER'S OPERA HOUSE** (A. T. Parker, manager); Parker's Opera co. in Mikado, under auspices of K. of P. Lodge, played to a good house 12. Charles H. Vale's Twelve Temptations Dec. 4.—**ITEM**: AUDITORIUM (A. H. Gale, manager); Dark 16-21.

**KANSAS**.

**TOPEKA**.—**CRAWFORD'S OPERA HOUSE** (O. T. Crawford, local manager); House-dark 9-14.—**GRAND OPERA HOUSE** (L. M. Crawford, circuit manager); O. T. Crawford, local manager; Hamilton's Players II, 12 presented in Mizouri to two rather light audiences. The scenery and appointments very taking and true to life, and the co. one of the best and most evenly balanced ever seen here. A. S. Lipman as Jim R. Dunn, Charles Mason as Robert Travers, and Charles H. Riegel as Joe Vernon did excellent work. The piece has been seen here before in practically the same shape. The specialty work of Ed and Lillie Russell, Murray and Alden, Griffin and McCay, the wonderful juggling of Matthew Byrne, the rifle shooting of Cooke and Clinton, and the gymnastic feats of the Byrne troupe of acrobats were all exceptionally pleasing. Charles H. Vale's Greater Twelve Temptations drew out the humor side of the week.

This is undoubtedly the largest and best co. of kind travelling, and words fail to do justice to the handsome scenic effects, dazzling costumes, and intricate ballets which are crowded into o-e short evening's entertainment. Rosalie and Elliott, acrobats Bruno Jr., and Jessie Simon, in sketch work and dances, and John W. Hart, "the juggling gamin," were the most pleasing of the specialty performers. Gwen-Jean Norton, as Hubert, acted with spirit, sang well, and recited with telling effect. Manager Vale is on tour with the co. and was quite an attraction in himself at the door. Schilling's Minstrels 16, 17; Prisoner of Zenda 20; Whitney Opera co. in Rob Roy 21; Sowing the Wind 26. T. R. Hvatt.

**LEAVENWORTH**.—**CRAWFORD'S GRAND OPERA HOUSE** (William Bowman, manager); 8 Bells II; good house; in Missouri, 15; Schilling's Minstrels 16, 19; Frohman's Prisoner of Zenda 21.

**JUNCTION CITY**.—**OPERA HOUSE** (T. W. Dorn, manager); Vale's Twelve Temptations II to good house at advanced

## THE NEW YORK DRAMATIC MIRROR.

Nov. 28, 1896.

on the verge of stranding, but finally managed to get out of town after giving a very poor performance.

**PAULCAN.**—**MORTON'S OPERA HOUSE** (Fletcher Terrell, manager): Devil's Auction 12; good house. Si Plunkett's. It big business. Spenser Dramatic co. opened 16 for a week at popular prices to good business.

**LEXINGTON.**—**OPERA HOUSE** (Charles Scott, manager): In Gay New York 24; Sells 26; Clay Clement 30; Kellie Dec. 4; Great Train Robbery 5; Santa Gene 12. —ITEM: The engagement of Lillian Russell for 21 was canceled.

**FRANKFORT.**—**CAPITAL OPERA HOUSE** (John W. Milan, manager): The Snipp Brothers, English band bingers, zithers, and banjoists, assisted by May E. Shipp, reader, 16; audience fashionable and appreciative. Miss Shipp in her clever recitations and impersonations, and the work of H. G. Shipp on the zither were well received and proved the feature of the evening. Murray and Mack in *Finnigan's Courtship* 19.

**LOUISIANA.**

**LAKE CHARLES.**—**WILLIAMS' OPERA HOUSE** (Paul Sullivan, manager): Vitascope 11-13; fair attendance. Rhoda in Mary Stuart 15 to a large and appreciative audience. An American Girl 22. —ITEM: Norman H. Hackett of Elton's co. is well known among University of Michigan graduates here, and was entertained by a number of his old schoolmates.

**MONROE.**—**OPERA HOUSE** (E. Frederick, manager): House dark week ending 14. Bancroft 16.

**MARYLAND.**

**CUMBERLAND.**—**ACADEMY OF MUSIC** (Mellinger Brothers, lessees and managers): Clifton's Big Double Show gave fair performance to good business 9-14; O'Dan Tucker 20; Field and Hanson's Drawing Cards 26; Great Train Robbery 30. —ITEM: Miller's Hall is being converted into a vaudeville house, and will be opened 23 with a first-class variety company. The house will be under the management of W. J. Holmes.

**LONACONING.**—**Ryan's OPERA HOUSE** (James P. Ryan, manager): The New York Theatre co. filled a three nights' engagement ending 18 to good houses; performance fair; the specialties of Lizzie N. Wilson and E. M. Leroy made hits.

**HAGERSTOWN.**—**ACADEMY OF MUSIC** (Charles M. Tutterer, manager): House dark 2-21. Sporting Craze 27.

**MAINE.**

**PORTLAND.**—**THEATRE** (Charles C. Tukeyberry, manager): Hi Henry's Minstrels 12, and a return engagement 17, gave enjoyable entertainments to large houses. Fanny Rice delighted two large audiences with her At the French Ball co. 14. Conroy and Fox 21; with their farce-comedy, O'Flaherty's Vacation. Neil Burgess as Odd Miss Podd, supported by Bert McCullum, 21, 24. Stuart Robson in Mrs. Ponderbury's Past 26, 27; Chimie Faidite 30-Dec. 1; Peck's Bad Boy 2; Span of Life 4, 5; Watson's Burlesque 7; Tornado 11, 12; Susie Kirwin Opera co. week of 21. —ITEM: Manager Hyman, of Neil Burgess's Odd Miss Podd co., was here 16, 17. —William L. Malley, head of Conroy and Fox, was in town 14-17, and advanced agent Frank Collins, of Neil Burgess's co., 18. —Treasurer Sullivan of Portland Theatre, was in Bath 18.

**BIDDEFORD.**—**NEW CITY OPERA HOUSE** (K. W. Sutherland, manager): Fanny Rice pleased a large audience 13. Conroy and Fox gave first-class satisfaction to a good audience 16. Hi Henry's Minstrels 26; Katherine Rober Dec. 5; The Span of Life 7; The Tornado 15.

**LEWISTON.**—**OPERA HOUSE** (E. A. Mitchell, manager): Conroy and Fox 19; Neil Burgess in Odd Miss Podd 21; Gorton's Minstrels 21; Stuart Robson 26. —**MUSIC HALL.**: Hi Henry 16; Maude Hillman 22-23.

**AUGUSTA.**—**MORION HALL** (Frank A. Owen, manager): Mora 9-14; good business. Gorton's Minstrels 19; Edison's Vitascope 23-25.

**BATH.**—**COLUMBIA THEATRE** (F. A. Owen, manager): Conroy and Fox appeared 18 in O'Flaherty's Vacation to a small but highly pleased audience; co. good.

**RANGE.**—**OPERA HOUSE** (Frank A. Owen, manager): Hi Henry's Minstrels 19 gave good satisfaction to a large audience.

**MASSACHUSETTS.**

**SPRINGFIELD.**—**GILMORE'S COURT SQUARE THEATRE** (W. C. Lenox, manager): Elmer E. Vance's Limited Mail showed itself capable of drawing a goodly number of passengers 14. This is the seventh year of its flight, and Mr. Vance, who is traveling with the co. this year in his own special car, says it's the last. Beatrice is still with it, and a fairly good support. The Sporting Duchess, with its nearly all-star cast, opened a three nights' engagement 16, playing to good business. A fine presentation; better staging or scenery can hardly be given on the road, and the audiences showed their appreciation. Agnes Booth, Eliza Proctor, Otis, Joseph Wheelock, Cora Tabor, Harry Lucy, Louis Masson, and R. A. Roberts form an exceptional aggregation, while the minor parts are in good hands. No racing scene without mechanical platform has been so well managed on this stage. Floy Crowell opened a three nights' stay 18 with Saturday matinee, playing Molly Brown, Somebody's Daughter, Panchon and Temptation of Money to fair business. She has a pleasing practice of introducing singing between the acts, though the refreshment resorts near the theatre would not like the idea to spread. Tim Murphy in Old Innocence and Sir Henry Hypnotized 22; Orpheus Club concert (local) 23; Fanny Pice in At the French Ball 25; Primrose and Went's Minstrels 26; with matinee; Rice's Evangeline 28; Edward Harrigan 30. —**GILMORE'S OPERA HOUSE**: Peck's Bad Boy 23. —ITEM: Some of our best local operatic talent has begun rehearsals of Pinafors for presentation at the Theatre two nights in January. EDWIN DWIGHT.

**LOWELL.**—**OPERA HOUSE** (Fay Brothers and Howard, managers): William Barry in The Rising Generation 11, 12 drew well and as usual kept his audiences busy. Andrew Mack appeared 13, 14 and matinee, bringing with him as counter attractions Myles Aron and the first snowstorm of the season. Mack being a Lowell boy, he did a heavy business. The Kirwin Opera co. came for a week's engagement 15. They opened to a fine house, but business on the average was not what it ought to be. Susie Kirwin, Carla Englander, Ben Lodge, and Doug as Fink take the leading roles, while a well-dressed and goodly chorus assist. Hi Henry's Minstrels 21; The Span of Life 26; Joe Hart in A Gay Old Boy 27; Neil Burgess in Odd Miss Podd 28; The Sporting Duchess 27, 28. —**MUSIC HALL** (W. H. Boody, manager): Edwin Hanford in The Shamrock gave satisfaction to fair houses 13-14 and matinee. The place is lively and amusing, and the co. make the most of it. A. Q. Schrimmer's Sleeping City 19-21. —**SAVAN THEATRE** (Kendall Weston, manager): Fay's Our Boys who with the stock co. presented week of 9. It was admirably given, the co. scoring individual success. George Dixson, pleasantly remembered from Friend Feltz in winter, may admirers; also Lydia Knot, who was very clever in a minor part. The leading lady, Rose Stahl, who has made a host of friends during her stay, is obliged to resign on account of illness. Miss Stahl is a very comic woman, and will be greatly missed. Mr. Weston, who has been to New York last week, has been very fortunate in being able to secure a worthy successor in the person of Cora Edsell. For future production he has made arrangements for Lady Windermere's Fan, Young and Old, Winthrop, Charity Ball, The Wife, and others. —ITEMS: Harry Bang Lewis lectured on Japan and the Japanese 13-14. The Savoy has made a new move, whereby patrons agree to buy a certain number of tickets each week. Business on the average since election has been excellent, and a number of local concerns which have been idle for a long time have started up, which is a happy sign for things theatrical. Ben Lodge, unfortunately, lost his voice preparatory to the Wilbur's first performance, and has been unable to find it. This is the first professional loss of any moment this season. —One afternoon this week C. O. Warner, of the Vitascope found a hungry, homeless little wifey crying bitterly on a street corner, and, with the customary *boukohme* that is characteristic of the profession, took the little one in charge, saying that he had a friend in Worcester whom he knew would provide a home for it.

ORMSBY A. COURTHOUSE.—**COLUMBIA OPERA HOUSE** (William P. Meade, manager): W. T. Bryant and Alice Hanson in A Red Stocking 18 did light business, but pleased all. Miss Ellsworth 18 in her vocal selections made a pronounced hit. Daniel Sully in O'Brien the Contractor 20; large attendance. The Tornado 24; Clan McIntyre concert (local) 25; Hands Across the Sea 26, with matinee. Edward Harrigan in Marty Malone 27; Mr. Barnes of New York 28. —ITEM: The

Wilson reopened under the management of Hasley and Bosley 12 with Old Dan Tucker for three nights. It has been dark since, but will have a burlesque co. 28. —The Old Dan Tucker co. had difficulty in leaving the city. Sherman, the manager, refusing to pay salaries. It is claimed he had sufficient money, but wanted to reduce the co. The McAffe and Corinne co., playing that week at the Columbia, did nobly in helping them out, and Manager Buckley, of the Brunswick Hotel, was very kind. The trick pig belonging to the co. was sold.

**PLYMOUTH.**—**GRAND OPERA HOUSE** (A. H. Perry, manager): Fanny Rice in A Night at the French Ball 16 to a fair house; performance excellent. —**DAVIS OPERA HOUSE** (J. W. Caverly, manager): Neil Burgess in Odd Miss Podd 17 to S. R. O. My Uncle From New York 26.

**NEW BEDFORD.**—**THEATRE** (William B. Cross, manager): Albert Hart in Wasp 18; large audience; co. good. Joseph Hart in A Gay Old Boy 16; fair audience; very good co.; encore frequent.

**NORTHAMPTON.**—**ACADEMY OF MUSIC** (Wm. H. Todd, manager): Neil Burgess presented his new piece, Odd Miss Todd, 13 to an appreciative audience. There is a broadness in the lines that while absolutely true to nature is still a trifle too near the danger line. Mr. Burgess was never seen to better advantage than as Miss Podd, and the support was excellent. Business large. Lillian Kennedy 20, 21; Fanny Rice 23; Andrew Mack 26.

**WILMINGTON.**—**MUSIC HALL** (H. E. Morgan, manager): Thomas E. Shea and co. played a very successful engagement 12-14 with matinee, the S. R. O. sign being out at each performance. Mr. Shea is very popular here. Co. strong. The Bride of Darktown Comedy co. 18; Nickerson's Comedy 25-26. —ITEM: Mr. Hopkins, author of *The Man-o'-War's Man*, is writing a companion play for Mr. Shea, which he read to him during the latter's engagement here.

**LAWRENCE.**—**OPERA HOUSE** (A. L. Grant, manager): Andrew Mack in Myles Aron 11 to good business. Charles Frohman's co. in The Two Little Vagabonds gave one of the best performances of the season 12 to a large and enthusiastic audience. William Barry in The Rising Generation 13; good performance; fair house. The Conroy and Fox co. in O'Flaherty's Vacation 14 pleased a large gallery. The Sporting Duchess 23; Stuart Robson 25; A Gay Old Boy 26; Span of Life 27, 28.

**SALEM.**—**MECHANIC HALL** (Andrews, Moulton and Johnson, managers): Will Jerome in Town Talk 13 to small business. Span of Life 19 to a highly pleased audience. —**TAUNTON.**—**THEATRE** (R. A. Harrington, manager): Wang packed the theatre 16, giving best of satisfaction. Fanny Rice in At the French Ball 18; large audience. Co. and star well received.

**ROCKLAND.**—**OPERA HOUSE** (Edward Whicker, manager): Professor Carpenter, hypnotist, 19-21.

**GLoucester.**—**CITY HALL** (Buskin Club, manager): The Rising Generation 16 to a poor house; good satisfaction. The Span of Life 18 to a packed house and excellent satisfaction.

**SHALBORO.**—**THEATRE** (F. W. Riley, manager): Neil Burgess and his own co. in Old Miss Podd failed to please a very fair house 14. Charles Cowles in A Country Merchant 17; Isham's Octopores 17; Fanny Rice in At the French Ball 21; The New Girl 23 with matinee, Mr. Gilman's Wedding. Primrose and West's Minstrels 27; The Limited Mail 28.

**GREENFIELD.**—**OPERA HOUSE** (R. J. Lawler, manager): Gunning, hypnotist, 9-14; good business. Telier's Original Colored Minstrels 16, 17. —**NEW UNION THEATRE** (Dick P. Sutton, manager): Ole Olson 9-14; big business; good performance. —ITEM: The Murray will be opened by a local co. in Pinalore 26.

**PITTSBURG.**—**WHITEHORN OPERA HOUSE** (Stephens Boggett, manager): The joint appearance of S. W. Olson and Madame Januschek was sufficient to attract a good audience 18. Mrs. Ponderbury's Past was presented by a well chosen cast, and was preceded by the amusing farce, Mr. Gilman's Wedding. Primrose and West's Minstrels 27; The Limited Mail 28.

**TURNER'S FALLS.**—**COLLIE OPERA HOUSE** (Pred Colle, manager): Charles Underhill in Rip Van Winkle (local) entered a large and well-pleased audience 18. Edward Harrigan 25; The Limited Mail 21.

**WILLIAMSBURG.**—**WHITEHORN OPERA HOUSE** (John McGuire, manager): Howe's co. in An American Girl 9-11 to good business first night; fair business the other two nights.

**BILLINGS.**—**BILLINGS OPERA HOUSE** (A. L. Babcock, manager): Dark.

**BUTTE.**—**THE AUDITORIUM** (John Maguire, manager): Gunning, hypnotist, 9-14; good business. Telier's Original Colored Minstrels 16, 17. —**NEW UNION THEATRE** (Dick P. Sutton, manager): Ole Olson 9-14; big business; good performance. —ITEM: The Murray will be opened by a local co. in Pinalore 26.

**MONTANA.**—**NEBRASKA.**—**THEATRE** (John Dowden, Jr., manager): The End of the World co. 16 were favorably received.

**NEW BRUNSWICK.**—**ALLEN'S THEATRE** (J. E. Starkes, manager): Kittie Rhoades closed a successful week's engagement 14; good business ruled during the entire week, and co. go over perfect satisfaction. The Black Patti Troubadours drew a well-filled house 16, 17. Specialties of Cole and Wiley, Billy Johnson, and Goggin and Davis are deserving of special mention. Black Patti was in excellent voice and received a ovation at each performance. O'Hooligan's Wedding to a good house 19; co. excellent; specialties very clever. —**EVANSTON.**—**WILLARD'S THEATRE** (A. H. Simonds, manager): Lillian Kennedy in The Deacon's Daughter to S. R. O. 12-14. Miss Kennedy has so rounded herself with a co. of clever players, Miss Kennedy is deserving of praise for her clever work. Won Back (local) drew a crowded house 18, M. B. Curtis 23; James B. Mackay 24; William Barry 20. —ITEM: Sam Robinson in advance of O'Hooligan's Wedding was in town 27. —Manager Simonds of the Lyceum inserted a small advertisement in THE MIRROR for a Thanksgiving Day attraction and up to date has received fourteen replies. —Elizabeth City Lodge 28; R. P. O. E. is shortly to have a social session. —The Shamrock due here 20, 21 has been canceled.

**NEW YORK.**—**EDWARD'S THEATRE** (Colonel W. M. Morris, manager): Kennedy Players opened a week's engagement in The Mid-Night Express 16 to S. R. O. The Octopores 17 to a good house. Two Orphans 18 to S. R. O., and Two Thieves 19 to S. R. O., giving excellent satisfaction. Meggy and Champlain's new play The Way of the World will be presented for the first time Thanksgiving night for the benefit of the Cavalry Troop of this place.

**ELIZABETH.**—**PROPEL'S THEATRE** (Colonel W. M. Morris, manager): Kittie Rhoades closed a successful week's engagement 14; good business ruled during the entire week, and co. go over perfect satisfaction. The Black Patti Troubadours drew a well-filled house 16, 17. Specialties of Cole and Wiley, Billy Johnson, and Goggin and Davis are deserving of special mention. Black Patti was in excellent voice and received a ovation at each performance. O'Hooligan's Wedding to a good house 19; co. excellent; specialties very clever. —**EVANSTON.**—**WILLARD'S THEATRE** (A. H. Simonds, manager): Lillian Kennedy in The Deacon's Daughter to S. R. O. 12-14. Miss Kennedy has so rounded herself with a co. of clever players, Miss Kennedy is deserving of praise for her clever work. Won Back (local) drew a crowded house 18, M. B. Curtis 23; James B. Mackay 24; William Barry 20. —ITEM: Sam Robinson in advance of O'Hooligan's Wedding was in town 27. —Manager Simonds of the Lyceum inserted a small advertisement in THE MIRROR for a Thanksgiving Day attraction and up to date has received fourteen replies. —Elizabeth City Lodge 28; R. P. O. E. is shortly to have a social session. —The Shamrock due here 20, 21 has been canceled.

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good business. *Sidewalks* of New York 19-21; *Sidetrack* 22-25; *A Night at the Circus* 26-29—ITEMS: J. S. Leesburger, formerly manager for Patti, is here in the interest of the International Opera co., the opening sale for which began with a rush—Ludwig Rosenfeld and Dr. Schiller are here with the *Liliputians*. Barry Johnson is with *The Sidewalks of New York*. He is a Syracuse boy.

**OSWEGO.**—*RICHARDSON THEATRE* (J. A. Wallace, manager); James O'Neill in *Monte Cristo* 12; large business, giving usual satisfaction. Stuart Robson in *Mrs. Fonderbury's Past* 14; excellent performance; moderate business. *A Texas Steer* 17 pleased a fair house. *A Night at the Circus* 21; James Young 22; *The Old Homestead* 23; Edwin G. Lawrence Dec. 1.

**LYONS.**—*MEMORIAL HALL* (John Mills, manager); James A. Herne's *Shore Acres* 16; fine performances to a large and fashionable audience. Hopkins's *Trans-Oceanic* 24, 25; *A Pleasant Party* (local) 26; *Fair Virginia* 28.

**ODGENSBURG.**—*OPERA HOUSE* (Charles S. Hubbard, manager); James Young presented *Hannet* 11; *Heart of Lyons* 12 to small houses. Mr. Young was well received. *Spider and Fly* 26; H. M. S. Pinhook, by home talent, Dec. 2, 4.

**PULTON.**—*STUDHORN OPERA HOUSE* (William C. Stevens, manager); *Snowball* (local) 13 to small audience; good performance. *The Ariel Quartette* of Boston, with Charles T. Grisley, the humorist (benefit V. M. C. A.) 17 to a fair house; good satisfaction. *Elmwood* (local), directed by Randolph Sisters, for benefit of Webb Orchestra, 20, 21. *The Gay New Yorker* 23; *Marie and Fields* 25, 26.

**CORNWELL.**—*CITY THEATRE* (Powers and Williams managers); Laura Biggar and Bert Hawley gave satisfaction in *A Trip to China* 10 to fair house. *White Crook Burlesque* co. 14 to poor business. *Lincoln Carter's The Heart of Chicago* 17 to large audience. The railroad scene is one of the best on the stage and is a novelty. *Winfield Conger* in deserving of special mention. Edwin Gordon Lawrence in *For Her Sake* 20; *Carter's The Tornado* 21; *Thomas Sheas Repertory* 21, 22.

**WELLSVILLE.**—*BALDWIN THEATRE* (E. A. Rathbone, manager); *The Gilhooley's* 23.

**WARSAW.**—*IRVING OPERA HOUSE* (E. E. Baker, manager); House dark 16-21.

**JOHNSTOWN.**—*GRAND OPERA HOUSE* (C. H. Ball, manager); The Old Homestead to large business 18. Archie Boyd portrayed the character of Uncle Joshua in his usual careful and artistic manner. James O'Neill 21; L. M. M. Mail Dec. 2.

**PEEKSKILL.**—*DUPREE OPERA HOUSE* (F. S. Cunningham, manager); Gilmore and Leonard in *Hogan's Alley* 10 gave good satisfaction to a large house. For *Fair Virginia* 16 gave the best satisfaction to fair house. Mr. and Mrs. Russ Whistal in the comedy roles making a distinct hit. *Joshua Simpkins* 20; Oliver Byron 30; *Wang* Dec. 2.

**PORT JERVIS.**—*OPERA HOUSE* (Jacob Kadic, manager); *Arm id Wolford* 19-21 at popular prices in *Brand of Cain*, *The Smugglers*, and *Street of New York*. W. C. Andrews co. in *My Wife's Friend* 20, with matinee. *Fair Virginia* Dec. 4.

**ELLENVILLE.**—*MASONIC THEATRE* (E. H. Munson, manager); *Joshua Simpkins* co. gave good satisfaction to a large audience 17. *Doris Ashton in The Two Orphans* 26, with matinee.

**SATAVIA.**—*DRILLINGERS OPERA HOUSE* (E. J. Dillingham, manager); Rich and Maeder's *Conditions in A Pair of Jacks* 14 to well pleased audience of fair price. *ITEM* 19; *International Grand Opera* co. to S. R. O. 21. *A Stock Court Trial* by local talent, for the benefit of the *Woman's Equality Club* 19.

**MOUNT VERNON.**—*OPERA HOUSE* (George Roberts, manager); Ladies' Club 12; *Sleeping City* 14; both to fair business. *Primrose and West's Minstrels* 16; packed house; performance excellent; audience enthusiastic, receipts \$750. *Nettie Van* 26; *Yellow Kid* 28; *Brand of Cain* 30; *The Gormans*, return engagement, 4; *Josh Simpkins* 10.

**TICONDEROGA.**—*UNION OPERA HOUSE* (F. T. Locke, manager); Dan Sully in *O'Brien the Contractor* 16 to good business; pleasing performance. *Red Stocking* 21.

**PENN YAN.**—*SHIFFARD OPERA HOUSE* (C. H. Shiffard, manager); *Shore Acres* 20.

**GLOVERSVILLE.**—*KASSON OPERA HOUSE* (A. L. Covell, manager); Summer's stock co. closed a week of fair business 14. Co. excellent. *Bonnie Goodwin*, who joined the co. here, made a hit in her specialties. *The Old Homestead* 19; James O'Neill 23; *Edwin Gordon Lawrence* 25; Limited Mail Dec. 3.

**GLENS FALLS.**—*OPERA HOUSE* (F. P. Pruy, manager); Dan Sully in *O'Brien the Contractor* 16 to a good house. Bright and interesting performance. *White Crook* 16; fair house; performance poor. *Uncle Tom's Cabin* 22.

**WAVERLY.**—*OPERA HOUSE* (J. K. Murdock, manager); *Leftingwell Comedy* co. 16-18 to appreciative audience. *Musicalie* by Clemantine Sheldon 24; *Ma-chists' Ball* 25; *Stowe's Uncle Tom's Cabin* co. 30.

**JAMESTOWN.**—*ALLEN'S OPERA HOUSE* (H. F. Allen, manager); *My Dad the Devil* was presented 12 to a fair audience and pleased all who attended. After the comedy is pruned somewhat it will be one of the best on the road. *The Gormans* 17; *Faust* 19; *White Crook* 21; the *Spoochers*, return engagement, 23-28; *The Great Diamond Breaker* Dec. 1; *Pat's Birthday* 5; *James Young* 7, 8.—ITEM: Good business has been the rule at the *Opera House* since election, and prospects are good for the entire season.

**MEDINA.**—*OPERA HOUSE* (Cooper and Hood, managers); *Pulse of New York* 28; *Edwin Gordon Lawrence* Dec. 7.

**AMSTERDAM.**—*OPERA HOUSE* (A. Z. Neff, manager); *Urie Astorion* co. 9-14 to good business; excellent satisfaction. *The Old Homestead* 17 to good business. *For Fair Virginia* 19 pleased a good house. Co. evenly balanced. *Belle Stevenson's* co. 23 and week.

**LICKPORT.**—*HODGE OPERA HOUSE* (Knowles and Gardner, managers); *Shore Acres* 14 to big business; good satisfaction. *International Opera* co. 16 to big business.

**NORWICH.**—*CLARK OPERA HOUSE* (L. B. Bassett, manager); *Carter's Tornado* 19; *Dan Sully* 20; *John Temple Graves*, lecture, Dec. 2; *Stowe's U. T. C.* 4, Limited Mail 7.

**BALLSTON SPA.**—*SANS SOUCI OPERA HOUSE* (William H. Quinn, manager); *Daniel Sully* in *O'Brien the Contractor* 13 to a good house; performance excellent. *Rocky Gorge Quartette* being called back many times. *Summer's Comedy Players* opened a week's engagement 16 to a very large house; performance please 1-4 and is far above the average. *Edwin Gordon Lawrence* 24.

**WATERDOWN.**—*CITY OPERA HOUSE* (E. M. Gates, manager); *Hoyt's A Texas Steer* to full house 16; *James Young* in *Hamlet* to small but highly pleased audience 18. *Syracuse University Banjo, Mandolin, Guitar, and Glee Club* 26; *The Old Homestead* 27.

**YONKERS.**—*MUSIC HALL* (William J. Bright, manager); *W. S. Cleveland's Minstrels* gave a good performance to light business 17. *Dan McCarthy* 26.

**KINGSTON.**—*OPERA HOUSE* (C. V. DuBois, manager); The Old Homestead 12 to S. R. O.; performance better than ever. Mr. and Mrs. Russ Whistal in *For Fair Virginia* 18 to fair audiences. *Shore Acres* 27.—ITEM: Treasurer Reyna Ida's box office statement for The Old Homestead shows 1443 tickets sold, with total receipts of \$221. Jacob H. Ellis, of this city, has composed a new characteristic two-step, entitled "Kensus Takes the Cake."

**ROCHESTER.**—*LYCUM THEATRE* (A. E. Wolff, manager); Gilmore's Band appeared before a fine audience 16. *Shore Acres* delighted large attendance 17, 18; co. excellent. The *Liliputians* attracted fine business with *The Merry Tramp* 19-21. *For Fair Virginia* 23-25; *James O'Neill* 26 28.—*COOT OPERA HOUSE* (E. G. Lane, manager); *The Sodwells* of New York to large houses 16-18. *James Young*, assisted by Rida L. Johnson and a good co., appeared in *Hamlet* and *The Lady of Lyons* to well-pleased audiences 19-21. A *Night at the Circus* 23-25.—*ACADEMY OF MUSIC* (Louis C. Cole, manager); Large audiences greeted the comedy-drama. *Side Tracked*, 16-21. *The City Sports* 23-28.

**BATH.**—*CASINO OPERA HOUSE* (C. A. Shultz, manager); *Morrison's Faust* 16; full house; entire satisfaction.

**WAVLAND.**—*WEINHART OPERA HOUSE* (Weinhart Brothers, managers); *Hitt and Fieds*, booked for 3, failed to appear. *Pender, magician*, 20, 21.

**OWEGO.**—*WILSON OPERA HOUSE* (C. B. Dean, manager); The Leftingwell-Dwelling-Dramatic co. opened a three-nights' engagement 19 to a fair audience in *Blue Grass*; the co. is the best seen here in ten years in repertoire, and they captured the audience. They will finish the week with *Hand of Fate* 20; *Summer Girl* 21; *Texas Steer* 24; *Margaret Fuller* 27.

**PHAGA.**—*LYCUM* (M. M. Gustadt, manager); Chevalier delighted a fair house 13; *International Opera* co. 14, fair business. *Shore Acres* 24; *James O'Neill* 25; *Dan Sully* 26; *International Opera* co., return date, 27; *Margaret Fuller* Dec. 1.

**SARATOGA SPRINGS.**—*TOWN HALL* (Leonard and Eddy, managers); S. R. Stoddard on "America's Wedding" was greeted by a large audience 17. *O'Hagan's Wedding* 26.

**BINGHAMTON.**—*STONE OPERA HOUSE* (J. P. E. Clark, manager); The *Spoochers* closed a successful week's engagement to large and well pleased audiences 9-14. *Clara Wieland's Vaudeville* 18, 19; with matinee. *McFarley's* 20; *Texas Steer* 21; *Shore Acres* 25.—*St. Louis* (A. A. Pennsylvania, manager); Reno and Eddy, *Woolsey's* 17; *Memorial Hall* (Solomon and Eddie, managers); S. R. Stoddard on "America's Wedding" was greeted by a large audience 17. *O'Hagan's Wedding* 26.

**CATSKILL.**—*NEILDE THEATRE* (Korts and Lampman, managers); *Heart of Chicago* 16 to a good house. The house scenic production ever given on this stage. *White Crook* 17; good house; excellent performance. *Joshua Simpkins* 20.—*OPERA HOUSE* (J. P. Gaylord, manager); *House dark* week of 16.

**SKINNER FALLS.**—*SKINNER OPERA HOUSE* (H. A. Skinner, manager); *Shore Acres* 9 to large and well-pleased audience. *The Old Homestead* 20; *Mozart Symphony Club* 21.—*CROOKHORN OPERA HOUSE* (Norris and Kingsbury, managers); Gilmore's Band 14 with matinee, to small but appreciative audience. *A. F. Lincoln, Banjoist*, 19. Hopkins's Trans-Oceansic co. 19-20.

**ONEONTA.**—*METROPOLITAN THEATRE* (W. D. Fitzgerald, manager); *Heart of Chicago* 16 to a good house. The house scenic production ever given on this stage. *White Crook* 17; good house; excellent performance. *Joshua Simpkins* 20.—*OPERA HOUSE* (J. P. Gaylord, manager); *House dark* week of 16.

**CANANDAUGA.**—*GRAND OPERA HOUSE* (McKeehan and Mather, managers); *Shore Acres* 9 to large and well-pleased audience. *The Old Homestead* 20; *Mozart Symphony Club* 21; *Shore Acres* 25.—*GRAND OPERA HOUSE* (Norris and Kingsbury, managers); Gilmore's Band 14 with matinee, to small but appreciative audience. *A. F. Lincoln, Banjoist*, 19. Hopkins's Trans-Oceansic co. 19-20.

**LEWISTON.**—*GRAND OPERA HOUSE* (E. W. Wheeler, manager); *Heart of Chicago* 16 to a good house. The house scenic production ever given on this stage. *White Crook* 17; good house; excellent performance. *Joshua Simpkins* 20.—*OPERA HOUSE* (J. P. Gaylord, manager); *House dark* week of 16.

**ST. MARY'S.**—*GRAND OPERA HOUSE* (J. L. Smith, manager); *Salter and Martin's Uncle Tom's Cabin* 11 to capacity of house; co. gave satisfaction. *Other People's Money* 24; *Neil Burgess's County Fair* 25; *Hal Reid* in *Human Hearts* 26.—*PARK THEATRE*: Dark.

**BELLEVILLE.**—*GRAND OPERA HOUSE* (G. W. Guy, manager); *Gilhoolys Abroad* 13; splendid entertainment and large house. *Salter and Martin's Uncle Tom's Cabin* 11 to S. R. O.; well pleased audience; *Billy Van's Minstrels* 27; *Bunch of Keys* 27.

**ST. MARY'S.**—*GRAND OPERA HOUSE* (J. L. Smith, manager); *Salter and Martin's Uncle Tom's Cabin* 11 to capacity of house; co. gave satisfaction. *Other People's Money* 24; *Neil Burgess's County Fair* 25; *Hal Reid* in *Human Hearts* 26.—*PARK THEATRE*: Dark.

**NEW LIVERPOOL.**—*NEW GRAND* (James Norris, manager); Frank Wilks co. 14 presented *My Dad the Devil* to full house. *Renfrew's Pathfinders' Repertoire* co. week of 16 at popular prices.

**LOGAN.**—*RUSSEL'S OPERA HOUSE* (Fred A. Koppe, manager); *South Before the War* 27; business poor.

**LIMA.**—*FAUBOURG OPERA HOUSE* (W. A. Livermore, manager); Gus Williams in *One of the Finest* pleased a good audience 10. *Uncle Tom's Cabin* 17 to capacity of house; *House dark* week of 16.

**SWAYNE.**—*FAUBOURG OPERA HOUSE* (B. P. O. E., manager); *Uncle Tom's Cabin* 17 to capacity of house; *House dark* week of 16.

**WADSWORTH.**—*OPERA HOUSE* (J. F. Detweller, manager); *Carter's Fast Mail* 14 to S. R. O.; audience fairly well pleased; co. not strong. *Salter and Martin's Uncle Tom* 28.

**WADSWORTH.**—*OPERA HOUSE* (J. F. Detweller, manager); *Carter's Fast Mail* 14 to S. R. O.; audience fairly well pleased; co. not strong. *Salter and Martin's Uncle Tom* 28.

**MASSILLON.**—*NEW ARMORY* (G. C. Haverstock, manager); *Gilhoolys Abroad* 13; splendid entertainment and large house. *Salter and Martin's Uncle Tom's Cabin* 11 to capacity of house.

**LORAIN.**—*WAGNER'S OPERA HOUSE* (C. M. Russell, manager); *South Before the War* to a crowded house; performance fair. *Gormans' Green Goods Man* 28.

**OKLAHOMA CITY.**—*OVERHOLSER OPERA HOUSE* (Ed Overholser, manager); *House dark*.

**OREGON.**—*BAKER CITY.*—*OPERA HOUSE* (Phil V. Neburgall, manager); *The Fast Mail* to large and well-pleased audience 12; *Si Perkins* 21.

**PENNSYLVANIA.**—*OKLAHOMA CITY.*—*OVERHOLSER OPERA HOUSE* (Ed Overholser, manager); *House dark*.

**OKLAHOMA.**—*OKLAHOMA CITY.*—*OVERHOLSER OPERA HOUSE* (Ed Overholser, manager); *House dark*.

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**PENNSYLV**

## THE NEW YORK DRAMATIC MIRROR.

NOV. 28, 1896.

on the verge of strangling, but finally managed to get out of town after giving a very poor performance.

**PAULAH**—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Devil's Auction 12; good house. Si Plunkett 14; big business. Spenser Dramatic co. opened 16 for a week at popular prices to good business.

**LEXINGTON**—OPERA HOUSE (Charles Scott, manager): In Gay New York 24; 8 bells 26; Clay Clement 30; Keltor Dec. 4; Great Train Robbery 5; Sans Gene 12 —ITEM: The engagement of Lillian Russell for 21 was canceled.

**FRANKFORT**—CAPITAL OPERA HOUSE (John W. Milan, manager): The Snipp Brothers, English band, bell ringers, acrobats and智者 assisted by May E. Shipp, reader, 16; audience fashionable and appreciative. Miss Shipp in her clever recitations and impersonations, and the work of H. C. Shipp on the zither were well received and proved the feature of the evening. Murray and Mack in Finnigan's Courtship 19.

### LOUISIANA.

**LAKE CHARLES**—WILLIAMS' OPERA HOUSE (Paul Suwan, manager): Viteoscope 11-13; fair attendance. Rhoda in Mary Stuart 16 to a large and appreciative audience. An American Girl 22 —ITEM: Norman H. Hartnett of Hartnett's co. is well known among University of Michigan graduates here, and was entered by a number of his old schoolmates.

**MURKIN**—OPERA HOUSE (E. Fredickar, manager): House dark week ending 18. Bancroft 16.

### MARYLAND.

**CUMBERLAND**—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): Clifton's Big Double Show gave fair performance to good business 9-14; Old Dan Tucker 20; Field and Hanson's Dancing Queen 26. Great Train Robbery 30 —ITEM: Miller's Hall is being converted into a vaudeville house, and will be opened 23 with a first-class variety company. The house will be under the management of W. J. Holmes.

**LONACONING**—RYAN'S OPERA HOUSE (James P. Ryan, manager): The New York Theatre co. filled a three nights' engagement ending 18 to good houses, performance fair; specialties of Lizzie N. Wilson and E. M. Leroy made hits.

**HAGERSTOWN**—ACADEMY OF MUSIC (Charles M. Tuttner, manager): House dark 2-21. Sporting Crane 22.

### MAINE.

**PORLTAND**—THEATRE (Charles C. Tookerberry, manager): Hi Henry's Minstrels 12, and a return engagement 17, gave enjoyable entertainments to large houses. Fanny Rice delighted two large audiences with her At the French Ball co. 14. Conroy and Fox 20, 21 with their farce-comedy, O'Flaherty's Vacation. Neil Burgess as Odd Miss Podd, supported by Bart McCullum 23, 24. Stuart Robinson in Mrs. Penderbury's Past 26, 27; Chisholm Fadden 30-Dec. 1; Peck's Bad Boy 2; Span of Life 4, 5; Watson's Burlesque 7, 9; Toronto 11, 12; Susie Kirwin Opera co. week of 21 —ITEM: Manager Hyman, of Neil Burgess's Odd Miss Podd co., was here 16, 17.—William L. Malley, ahead of Conroy and Fox, was in town 14-17, and advanced agent Frank Collins, of Neil Burgess's co., 18.—Treasurer Sullivan of Portland Theatre, was in Bath 18.

**BEDFORD**—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): Fanny Rice pleased a large audience 18. Conroy and Fox gave first-class satisfaction to a good audience 16. Hi Henry's Minstrels 26; Katherine Rober Dec. 8; The Span of Life 7; The Toronto 15.

**LEWISTON**—OPERA HOUSE (E. A. Mitchell, manager): Conroy and Fox 10; Neil Burgess in Odd Miss Podd 11; Gorton's Minstrels 26; Stuart Robinson 28 —ITEM: Hi Henry 16; Maude Hillman 28-29.

**AUGUSTA**—MONTGOMERY HALL (Frank A. Owen, manager): Mon. 9-14; good business. Gorton's Minstrels 19; Edison's Viteoscope 28-29.

**BATH**—COLUMBIA THEATRE (P. A. Owen, manager): Conroy and Fox appeared 28 in O'Flaherty's Vacation to a small but highly pleased audience; co. good.

**SANDOR**—OPERA HOUSE (Frank A. Owen, manager): Hi Henry's Minstrels 13 gave good satisfaction to a large audience.

### MASSACHUSETTS.

**SPRINGFIELD**—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Elmer E. Vance's Limited Mail showed itself capable of drawing a goodly number of passengers 14. This is the seventh year of its flight, and Mr. Vance, who is traveling with the co. two years in his own special car, says it's the last well tour. Beatrice is still with it, and a fairly good support. The Sporting Duchess, with its early all-star cast, opened a three nights' engagement 16, playing to good business. A fine presentation better fitting or scenery can hardly be given on the road, and the audiences showed their appreciation. Agnes Booth, Ellis Proctor Ota, Joseph Whelch, Cora Tamon, Harry Lucy, Louis Massen, and R. A. Roberts form an exceptional aggregation, while the minor parts are in good hands. No racing scene without mechanical performances has been well supplied on this stage. Floy Crowell opened a three nights' stay 18 with Saturday matinee, playing Mollie Brown, Sociology's Daughter, Panion and temptation of Moses to fair business. She has a pleasant practice of introducing singing between the acts, though the refreshment rooms near the theatre would not like the idea to spread. Tim Murphy in Old Ironsides and Sir Henry Hypnotized 20; Olympia Club concert (local), 24; Fanny Rice in At the French Ball 25; Primrose and West's Minstrels 26 with matinee; Rice's Evangeline 28; Edward Harrigan 29 —ITEM: GILMORE'S OPERA HOUSE: Peck's Bad Boy 23 —ITEM: Some of our best local operatic talent has begun rehearsals of Pinafore for presentation at the Theatre two nights in January. Edwin Dwight.

**LOWELL**—OPERA HOUSE (Pay Brothers and Howard, managers): William Barry in The Rising Generation 11, 12 drew well and as usual kept his audiences busy. Andrew Mack appeared 18, 14 and matinee, bringing with him as counter attractions Miles Aron and the wild stormtroops of the season. Mack being a Lowell boy, he did a heavy business. The Kirwin Opera co. came for a week's engagement 16. They opened to a fine house, but business on the average was not what it ought to be. Susie Kirwin, Cora Englander, Ben Lodge, and Doug as Faunt take the leading roles, while a well-dressed and goodly chorus assist. Hi Henry's Minstrels 23; The Span of Life 24; Joe Hart in A Gay Old Boy 25; Neil Burgess in Odd Miss Podd 26; The Sporting Duchess 27, 28 —ITEM: MUSIC HALL (W. H. Boddy, manager): Edwin Hanford in The Shamrock gave satisfaction to fair houses 12-14 and matinee. Bush's White Crook co. proved its attractiveness by playing to a heavy business 16-18 with matinee. The piece is lively and amusing, and the co. make the most of it. A. Q. Scammon's Sleeping City 19-21 —ITEM: SAVOY THEATRE (Kendall Weston, manager): Byron's Our Boys was what the stock co. presented week of 9. It was admirably given, the co. scoring individual successes. Georgie Dickson, pleasantly remembered from Friend Fritz, is winning many admirers; also Lydia Knot, who was very clever in a minor part. The leading lady, Rose Stahl, who has made a host of friends during her stay, is obliged to resign on account of illness. Miss Stahl is a very capable woman, and will be greatly missed. Mr. Weston, who was in New York last week, has been very fortunate in being able to secure a worthy successor in the person of Cora Edsell. For future production he has made arrangements for Lady Windermere's Fan, Young Mrs. Winthrop, Charity Ball, The Wife, and others. —ITEMS: Harry Bang Lewis lectured on Japan the 13.—The Savoy has made a new move, where by patrons agree to pay a certain amount of tickets each week.—Business on the stage in a election has been excellent, and a number of local contests which have been running for a long time have started up, which is a heavy sign for things theatrical.—Ben Lodge, unfortunately, lost his voice preparatory to the V. Fair's first performance, and has been unable to find it. This is the first professional loss of any moment this season.—One afternoon on this week C. O. Warner, of the Viteoscope found a hungry homeless little wafly crying bitterly on a street corner, and, with the customary bonhomie that is characteristic of the profession, took the little one in charge, saying that he had a friend in Worcester whom he knew would provide a home for it.

GORMLEY A. COURT.

**NORTH ADAMS**—COLUMBIA OPERA HOUSE (William P. Meade, manager): W. T. Bryant and Alice Hanson in A Red Stocking 17, 18 did right business, but pleased all. Miss Ellsworth in her vocal selections made a pronounced hit. Daniel Sully in O'Brien the Contractor 20; large attendance. The Torrance 21; Clan McIntyre concert (local) 25; Hands Across the Sea 26, with matinee; Edward Harrigan in Marty Malone 27; Mr. Barnes of New York 28 —ITEM: The

Wilson reopened under the management of Hanley and Rosely 12 with Old Dan Tucker for three nights. It has been dark since, but will have a burlesque co. 25.—The Old Dan Tucker co. had difficulty in leaving the city. Sherman, the man, refusing to pay salaries. It is claimed he had sufficient money, but wanted to reduce the co. The McCallum and Greene co. playing that week at the Columbia, did nobly in helping them out, and Manager Buckley, of the Brunswick Hotel, was very kind. The trick pig belonging to the co. was sold.

**PLYMOUTH**—GRAND OPERA HOUSE (A. H. Perry, manager): Fanny Rice in A Night at the French Ball 16 to a fair and well-pleased house. —ITEM: Spencer Dramatic co. opened 16 for a week at popular prices to good business.

**LEXINGTON**—OPERA HOUSE (Charles Scott, manager): In Gay New York 24; 8 bells 26; Clay Clement 30; Keltor Dec. 4; Great Train Robbery 5; Sans Gene 12 —ITEM: The engagement of Lillian Russell for 21 was canceled.

**FRANKFORT**—CAPITAL OPERA HOUSE (John W. Milan, manager): The Snipp Brothers, English band, bell ringers, acrobats and智者 assisted by May E. Shipp, reader, 16; audience fashionable and appreciative. Miss Shipp in her clever recitations and impersonations, and the work of H. C. Shipp on the zither were well received and proved the feature of the evening. Murray and Mack in Finnigan's Courtship 19.

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**HAGERSTOWN**—ACADEMY OF MUSIC (Charles M. Tuttner, manager): House dark 2-21. Sporting Crane 22.

### MAINE.

**PORLTAND**—THEATRE (Charles C. Tookerberry, manager): Hi Henry's Minstrels 12, and a return engagement 17, gave enjoyable entertainments to large houses. Fanny Rice delighted two large audiences with her At the French Ball 18; large Co. strong. The Bride of Jurkowitz Comedy co. 18; Nickerson's Comedy co. 26-28 —ITEM: Mr. Harkins, author of The Man-o'-War's Man, is writing a companion play for Mr. Sheas, which he read to him during the latter's engagement here.

**LAWRENCE**—OPERA HOUSE (A. L. Grant, manager): Andrew Mack in Myles Aron 11 to good business. Charles Frohman's co. in The Two Little Vagabonds gave one of the best performances of the season 12 to a large and enthusiastic audience. William Barry in The Rising Generation 13; good performance; fair house. The Conroy and Fox co. in O'Flaherty's Vacation 14 pleased a large gallery. The Sporting Duchess 15; Stuart Robinson 26; A Gay Old Boy 26; Span of Life 27, 28.

**SALEM**—MECHANIC HALL (Andrews, Moulton and Johnson, managers): Will Jerome in Town Talk 13 to small business. Span of Life 19 to a highly pleased audience.

**TAUNTON**—THEATRE (R. A. Harrington, manager): Waring packed the theatre 16, giving best of satisfaction. Fanny Rice in At the French Ball 18; large audience. Co. star well received.

**ROCKLAND**—OPERA HOUSE (Edward Whitcher, manager): Professor Carpenter, hypnotist, 19-21.

**OLCESTER**—CITY HALL (Buskin Club, managers): The Rising Generation 16 to poor house; good satisfaction. The Span of Life 18 to a packed house and excellent satisfaction.

**SAHLBORG**—THEATRE (F. W. Riley, manager): Neil Burgess and his own co. in Old Miss Podd failed to please a very fair house. Charles Cowles in A Country Merchant 17; Isham's Octoors 18; Fanny Rice in At the French Ball 21; The New Girl 26 with matinee; Briggs' Comedy co. week of 28.

**FITCHBURG**—WHITNEY OPERA HOUSE (Stephen Bogren, manager): The joint appearance of Surti Rasmussen and Madame Januschek was sufficient to attract a good audience 18. Mrs. Ponderbury's Past was presented by a well chosen cast, and was preceded by the amusing farce, Mr. Gilman's Wedding. Primrose and West's Minstrels 27; The Limited Mail 28.

**GREENFIELD**—OPERA HOUSE (N. J. Lawler, manager): House dark 16-21. Andrew Mack in Myles Aron 16 with matinee.

**TURNER'S FALLS**—COLLE OPERA HOUSE (Fred Colle, manager): Charles Underhill in Rip Van Winkle (local) entered not a large and well-pleased audience 16. Edward Harrigan 26; The Limited Mail 27.

**LYNNE**—THEATRE (Dodge and Harrison, managers): The Two Little Vagabonds 18, 19 delighted large audience. Minnie Dupree and Annie Bushby completely won the audience. William Barry in The Rising Generation pleased a crowded house 17. The Span of Life 20-21; Joseph Hart in A Gay Old Boy 22; Thompson and Rice's The Sunshine of Paradise Alley 23, 27, with Thanksgiving matinee —ITEM: MUSIC HALL (Dodge and Harrison, managers): Marie Sanger Burlesque co. 12-16; fair business; good performance —ITEM: The Big Horn will be opened by a local co. in Pinshore 28.

**ST. TURNER'S FALLS**—COLLE OPERA HOUSE (Fred Colle, manager): Charles Underhill in Rip Van Winkle (local) entered not a large and well-pleased audience 16. Edward Harrigan 26; The Limited Mail 27.

**WILLIAMSBURG**—GRAND OPERA HOUSE (E. W. Dewart, manager): House dark 22-23.

**AUSTIN**—OPERA HOUSE (F. A. Schindler, manager): House dark 7-21. Huff Brothers' Comedy co. Dec. 7.

**ST. PETER**—NEW GRAND OPERA HOUSE (Satorv and Hale, managers): The Madden and Manning Concert co. 12, 13 gave a very fine entertainment to small houses. McEwen the hypnotist, week commencing 17.

**STILLWATER**—GRAND OPERA HOUSE (E. W. Durant, manager): Charles E. Slaney's A Boy Wanted

to a large house. Richard Mansfield 16 in Dr. Jekyll and Mr. Hyde to a packed house. Colonel Ingersoll lectured 21; Johnson Comedy co. 23-28.

**ADRIAN**—NEW CROWSWELL OPERA HOUSE (C. D. Hardy, manager): Trilby (Australia) 17 to large houses and excellent satisfaction. South Before the War 20; Carl Haswill in A Lion's Heart 27; Gilmore's Band 28 —ITEM: Trilby management warne's! Hoyt's Comedy co. by wire not to play Trilby as billed in Tecumseh, ten miles distant. They accordingly took down the paper and changed the bill, being thoroughly frightened.

### MISSISSIPPI.

**JACKSON**—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): Hoyt's Comedy co. with night change of programme, 9-14. Flagg's Female Minstrels 19.

### MISSOURI.

**JOPLIN**—CLUB THEATRE (H. H. Haven, manager): 8 bells 13 to good business; audience well pleased. The Daft-father 22; In Missouri 23.

**HANNIBAL**—PARK OPERA HOUSE (Watson and Price, managers): Jolly Old Chums 19 to a poor house. Mr. Burgess was never seen to better advantage than as Miss Podd, and the support was excellent. Andrew large; Lillian Kennedy 20, 21; Fanny Rice 26; Andrew New.

**CLINTON**—OPERA HOUSE (H. Brum, manager): House dark 11-17.

**COLUMBIA**—HADDEN OPERA HOUSE (B. E. Halton, manager): Frank E. Long's Dramatic co. 16-21 at popular prices. E. J. Henley in Desco Brode 28; Prodigious Father Dec. 8.

**ST. JOSEPH**—THE CRAWFORD THEATRE (E. S. Brigham, manager): In Missouri by Hamilton's well-balanced co. drew fair houses 14 —ITEM: THE FOOTLE THEATRE (C. T. Philley, manager): Walker Whitehead with a strong co. in Merchant of Venice 16 to good houses. Wilton Lackey 18; Mathews and Bulger co. in Gay Comey Island 21.

**WARRENSBURG**—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): House dark 22-23.

**MACON CITY**—JOHNSON OPERA HOUSE (H. E. Logan, manager): Jolly Old Chums 18 to fair business; performance pleased. Charles E. Schilling's Minstrels 28.

**INDEPENDENCE**—MUSIC HALL (J. H. Border, manager): Niblo's Humpty Dumpty 23.

### MINNESOTA.

**BULUTH**—THE LYCEUM (L. H. Scott, manager): House dark 16-23.

**AUSTIN**—OPERA HOUSE (F. A. Schindler, manager): House dark 7-21. Huff Brothers' Comedy co. Dec. 7.

**ST. PETER**—NEW GRAND OPERA HOUSE (Satorv and Hale, managers): The Madden and Manning Concert co. 12, 13 gave a very fine entertainment to small houses. McEwen the hypnotist, week commencing 17.

**STILLWATER**—GRAND OPERA HOUSE (E. W. Durant, manager): Frank E. Long's Dramatic co. 16-21 at popular prices. E. J. Henley in Desco Brode 28; Prodigious Father Dec. 8.

**ELIZABETH**—PROFLY'S THEATRE (Colonel W. M. Morton, manager): Katie Rhodes closed a successful week's engagement 14; good business ruled during the entire week and co. gave perfect satisfaction. The Black Patti Troubadours drew well-filled houses 16, 17. Specialties of Cole and Wiley, Billy Johnson, and Gibson and Davis are deserving of special mention. Black Patti was in excellent voice and received ovation at each performance. O'Hooligan's Wedding to a good house 19; co. excellent; specialties very clever. Cyrene Vandeville co. 25, 26; Nettie Bourne 27 —ITEM:

## THE NEW YORK DRAMATIC MIRROR.

good business. *Sidewalks of New York* 19-21; *Side Tracked* 22-23; *A Night at the Circus* 26-28 —*ITEMS*: J. S. Leshbaugh, formerly manager for Patti, is here in the interest of the International Opera co., the opening sale for which began with a rush —Ludwig Rosenfeld and Dr. Schiller are here with the *Liliputians*. —Barry Johnson is with *The Sidewalks of New York*. He is a Syracuse boy.

**GOSHEN.** —*RICHARDSON THEATRE* (J. A. Wallace, manager): James O'Neill in *Monte Cristo* 12; large audience, giving usual satisfaction. Stuart Robson in *Mrs. Ponderbury's Past* 14; excellent performance; moderate business. —A *Texas Steer* 17 pleased a fair house. —*A Night at the Circus* 21; *James Young* 23; *The Old Homestead* 26; *Edwin G. Lawrence* Dec. 1.

**LYONS.** —*MEMORIAL HALL* (John Mills, manager): James A. Herne's *Shore Acres* 16; fine performance to a large and fashionable audience. —*Hopkins's Trans-Oceanic* 21, 22; *A Pleasant Party* (local) 23; *For Fair Virginia* 29.

**ODGENSBURG.** —*OPERA HOUSE* (Charles S. Hubbard, manager): James Young presented *Hamlet* 11 and *Lady of Lyons* 12 to small houses. Mr. Young was well received. —*Spider and Fly* 26; *H. M. S. Pinafore*, by home talent, Dec. 3.

**FULTON.** —*STEPHENS OPERA HOUSE* (William C. Stephens, manager): *Snowball* (local) 13 to a small audience; good performance. —*The Ariel Quartette* of Boston, with Charles T. Geiley, the humorist (benefit of Y. M. C. A.) 17 to a fair house; good satisfaction. —*Kirmev* (local), directed by Randolph Sisters, for benefit of Webb's Orchestra, 20, 21. —*The Gay New Yorker* 23; *Hatt and Fields* 25, 26.

**CORNERS.** —*CITY THEATRE* (Powers and Williams, managers): Laura Baggar and Bert Hawley gave satisfaction in *A Trip to China* 10 to fair house. —*White Crook Burlesque* co. 14 to poor business. —Lincoln Carter's *The Heart of Chicago* 17 to a fair audience. —The railroad scene is one of the best on the stage and is a novelty. —*Winfield Conger* is deserving of special mention. —Edwin Gordon Lawrence in *For Her Sake* 20; Carter's *The Tornado* 21; Thomas Shea Repertory co. 22, 23.

**WELLSVILLE.** —*BALDWIN THEATRE* (E. A. Rathbone, manager): The Gilhollys 22.

**WARSAW.** —*IRVING OPERA HOUSE* (E. E. Baker, manager): House dark 16-21.

**JOHNSONTOWN.** —*GRAND OPERA HOUSE* (C. H. Ball, manager): The Old Homestead to large business. Archie Boyd portrayed the character of Uncle Joshua in his usual caustic and artistic manner. James O'Neill 21; Limited Mail Dec. 2.

**PEKESKILL.** —*DEPREE OPERA HOUSE* (F. S. Cunningham, manager): Gilmore and Leonard in *Hogan's Alley* 10 gave good satisfaction to a large house. —*For Fair Virginia* 16 gave the best satisfaction to fair house. Mr. and Mrs. Russ Whistal in the comedy roles making a distinct hit. —*Joshua Simpkins* 20; Oliver Byron 20; *Wang* 2.

**POT JERVIS.** —*OPERA HOUSE* (Jacob Kadie, manager): Arnaid Wolford 19-21 at popular prices in *Brand of Cain*, *The Smugglers*, and *Street of New York*. W. C. Andrews co. in *My Wife's Friend* 26, with matinee. —*Fair Fata*, Virginia Dec. 4.

**ELLENVILLE.** —*MASONIC THEATRE* (E. H. Munroe, manager): Joshua Simpkins co. gave good satisfaction to a large audience 17. —Dorit Ashton in *The Two Orphans* 26, with matinee.

**BATAVIA.** —*DRILLINGER OPERA HOUSE* (E. J. Delinger, manager): Rich and Maeder's *Comedians* in a pair of Jacks to a well-pleased audience of fair proportions 10. —*INTERNATIONAL GRAND OPERA CO.* to S. R. O. 17. —*A Mock Court Trial*, by local talent, for the benefit of the Woman's Equality Club 19.

**MOUNT VERNON.** —*OPERA HOUSE* (George Roberts, manager): Ladies' Club 12; *Sleeping City* 14; house to fair business. —*Primrose and West's Minstrels* 16; packed house; performance excellent; audience enthusiastic, especially 7-8. —*Nettie Borse* 20; *Yellow Kid* 20; *Brand of Cain* 20, 21. —*The Gormans*, return engagement, 4; *Josh Simpkins* 10.

**TRICONDEROGA.** —*UNION OPERA HOUSE* (F. T. Locke, manager): Dan Sully in O'Brien's *Contractor* 16 to good business; pleasing performance. Red Stocking 21.

**PENN YAN.** —*SHIPARD OPERA HOUSE* (C. H. Simon, manager): Shore Acres 20.

**GLOVERSVILLE.** —*KASSON OPERA HOUSE* (A. L. Cowell, manager): Summer's stock co. closed a week of fair business 14. Co. excellent. —*Bonnie Goodman*, who joined the co. here, made a hit in her specialties. —*The Old Homestead* 19; James O'Neill 23; Edwin Gorod Lawrence 25; Limited Mail Dec. 3.

**GLENS FALLS.** —*OPERA HOUSE* (F. F. Pray, manager): Dan Sully in O'Brien's *Contractor* 16 to a good house. Bright and interesting performance. —*White Crook* 16; fair house; performance poor. —*Uncle Tom's Cabin* 24.

**WAVERLY.** —*OPERA HOUSE* (J. K. Murdoch, manager): Leffingwell Comedy co. 16-18 to appreciative audience. —*Musicals* by Clemantine Sheldon 24; *Musicians' Ball* 25; Stowe's Uncle Tom's Cabin co. 20.

**JAMESTOWN.** —*ALLEN'S OPERA HOUSE* (H. P. Allen, manager): My Dad the Devil was presented 12 to a fair audience and pleased all who attended. After the comedy is announced somewhat it will be one of the best on the road. —*The Gormans* 18; *Faust* 17; overflowing house; delightful performance. —*Margaret Fuller* 20; *Hopkin's Trans-Oceans* 21.

**CORTLAND.** —*OPERA HOUSE* (Warner Root, manager): The Tomato 14 to a fair house 14. —The scenic features of the play are even better than last season's; audience well pleased. —*Shore Acres* 25 —*ITEMS*: The old Taylor Opera House has been leased by the local Athletic Association and will be fitted up by them as club headquarters.

**NEWBURG.** —*ACADEMY OF MUSIC* (Fred M. Taylor, manager): Mr. and Mrs. Russ Whistal in *For Fair Virginia* 19-20; an excellent performance to a fair audience. —*Cleveland-Hawley Minstrels* 19 entertained and well-pleased audiences matinee and evening. —*The Biograph* was well received. —*The Fatal Card* 25; *George W. Moore* 26; *Shore Acres* 26 —*ITEMS*: Mary Taylor's five-year-old daughter died of diphtheria, after a short illness. —*The Broadway Comedy* co. stranded at Fishkill.

**SYRACUSE.** —*LYCUM (M. M. Guttmann, manager):* Chevalier delighted a fair house 18. —*INTERNATIONAL OPERA CO.* 19, fair business. —*Shore Acres* 24; *James O'Neill* 25; *Dan'l Sully* 26; *INTERNATIONAL OPERA CO.* return date, 27; *Margaret Fuller* Dec. 5-7.

**SARATOGA SPRINGS.** —*TOWN HALL* (Leonard and Eddy, managers): S. R. Stoddard on "America's Wonderland" was greeted by a large audience 17.

**BINGHAMTON.** —*STONE OPERA HOUSE* (J. P. E. Clark, manager): The Spencers closed a successful week's engagement to large and well-pleased audiences 9-14. —*Clara Wieland's Vaudevilles* 18, 19, with matinee; fair business. —*Hanlon's Supplies* 20, 21; *Nellie McHenry* 22; *Texas Steer* 25; *Shore Acres* 26 —*ITEMS*

**THEATRE (A. A. Fennimore, manager):** Reno's *French Girl* 17; good attendance. —*Hopkins's Trans-Oceanic Star* specialty on 16-18; packed houses. —*Sam T. Jack's Creoles* 19-21; *Miron Leffingwell* and *Eddie Darling* 22-23.

**CATSKILL.** —*NELIDA THEATRE* (Kortz and Lampman, managers): Heart of Chicago 16 to a good house. The best scenic production ever given on this stage. —*White Crook* 17; good house; excellent performance. —*Joshua Simpkins* 22 —*ITEMS* —*OPERA HOUSE* (J. F. Gaylord, manager): House dark week of 16.

**LITTLE FALLS.** —*SKINNER OPERA HOUSE* (H. A. Skinner, manager): Shore Acres 9 to large and well-pleased audience. —*The Old Homestead* 10; *Mozart Symphony Club* 21 —*CRONCHITE OPERA HOUSE* (Norris and Kingsbury, managers): Gilmore's Band 14, with matinee, to small but appreciative audience. —*A. A. Farland*, banjoist, 18. —*Hopkins's Trans-Oceanic* 19, 20.

**ONEONTA.** —*METROPOLITAN THEATRE* (W. D. Fitzgerald, manager): Neil Burgess's *New County Fair* 16 to good business. Co. first-class, and gave general satisfaction. —*Uncle Tom's Cabin* 17, 18. —*ITEMS*: Sam Young's *People's Money* 20; *Land of the Living* 22; *Thomas Keene* 7; *Tempe a la Town* 8; *Fast Mail* 10.

**LIMA.** —*FAUTRO OPERA HOUSE* (W. A. Livermore, manager): Gus Williams in *One of the Finest* pleased a good audience 10. —*Uncle Tom's Cabin* was greeted with a large house 12. —*The Cotton Spinner* 21; *My Dad the Devil* 24; *The County Fair* 26; *Mark Murphy* 28; *South Before the War* Dec. 1 —*ITEMS*: The local B. P. O. E. attended Gus Williams's one of the Finest in a body, and at the conclusion of the piece held a social session in his honor.

**DAYTON.** —*GRAND OPERA HOUSE* (Harry E. Feltz, manager): Dark —*PARK THEATRE* (Harry E. Feltz, manager): A Booming town to fair business 14-18. —*ITEMS*: This comedy would be far more entertaining if crowded houses 16-18. It is replete with sensational climaxes, especially the leap from the high bridge scene in the third act, which is most thrilling. The play is fairly well interpreted —*MEMORIAL HALL* (Soldiers' Home): Hum in Hearts to crowded and highly popular house 17. —*The play is an intensely interesting one and was well mounted and acted* —*ITEMS*: Quintus Brooks, of *In Gay New York*, were here the past week —*Manager Fecht* was in Indianapolis on 13.

**ST. MARY'S.** —*GRAND OPERA HOUSE* (J. L. Smith, manager): Salter and Martin's *Uncle Tom's Cabin* 11 to capacity of house; co. gave satisfaction. Other People's Money 21; Neil Burgess's County Fair 25; Hal Reid in *Human Hearts* 26 —*PARK THEATRE*: Dark 16-21.

**EAST LIVERPOOL.** —*NEW GRAND* (James Norris, manager): Frank Wills co. 14 presented *Md The Devil* to full house. —*Renfrew's Pathfinders' Repertoire* co. week of 16 at popular prices.

**LOGAN.** —*REMPFL'S OPERA HOUSE* (Fred A. Koppe, manager): South Before the War 17; business poor. House dark 23-28 —*ITEMS*: Johnny T. Brennan, city editor of the *Columbus Press*, is press agent for Rempf's Opera House this season.

**SABINA.** —*OPERA HOUSE* (J. C. Burnett, manager): Frank S. Davidson in *Old Farmer Hopkins* 14; good and well-pleased audience.

**WADSWORTH.** —*OPERA HOUSE* (J. F. Detweller, manager): Carter's Fast Mail 14 to S. R. O.; audience fairly well pleased; co. not strong. Salter and Martin's Uncle Tom 28.

**MASILLON.** —*GRAND ARMORY* (G. C. Heverstock, manager): Lincoln J. Carter's Eastern Fast Mail 17; good house. Eli Perkins, lecture, 28. Otis Skinner is A Soldier of Fortune 21. Elihu Spencer in Romeo and Juliet 27. Ensign Dec. 2.

**LORAIN.** —*WAGNER'S OPERA HOUSE* (C. M. Russell, manager): South Before the War to a crowded house 16; performance fair. —*Gormans' Green Goods* 23.

usher of the Southern, has been visiting his home in Toledo during the past week.

**PIQUA.** —*OPERA HOUSE* (C. C. Sank, manager): The English 11 to good business. —McSorley's Twins 16; good performance to S. R. O.

**DEFIANCE.** —*CITIZENS' OPERA HOUSE* (C. H. Piereson, manager): Robert and John Campbell's co. in *The White Slave* 14; small house; good co. —Hennessey Leroy's *Other People's Money* 24; *The Ensign* 28; All a Misake Dec. 3; Gilmore's Band 11, matinee; The Burg 16-22.

**BELLEVILLE.** —*GRAND OPERA HOUSE* (G. W. Guy, manager): Gilmore's *Abroad* 17; splendid entertainment and large house. —*Salter and Martin's U. T. C.* co. 17 to S. R. O.; well pleased audience; Billy Van's Minstrels 21; *Bunch of Keys* 22.

**ST. MARY'S.** —*GRAND OPERA HOUSE* (J. L. Smith, manager): Salter and Martin's *Uncle Tom's Cabin* 11 to capacity of house; co. gave satisfaction. Other People's Money 21; Neil Burgess's County Fair 25; Hal Reid in *Human Hearts* 26 —*PARK THEATRE*: Dark 16-21.

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**LORAIN.** —*WAGNER'S OPERA HOUSE* (C. M. Russell, manager): South Before the War to a crowded house 16; performance fair. —*Gormans' Green Goods* 23.

**OKLAHOMA CITY.** —*OVERTOLER OPERA HOUSE* (Ed Overholser, manager): House dark.

**OREGON.** —*BAKER CITY.* —*ROSE'S OPERA HOUSE* (Phil V. Nebergall, manager): The Fast Mail to large and well-pleased audience 12; Si Perkins 21.

**PENNSYLVANIA.** —*MAHANOY CITY.* —*GRAND OPERA HOUSE* (J. J. Quirk, manager). The Sages, hypnotists, opened week 16 to good house, and continued entertaining large audiences the entire six nights. They gave the best entertainment of the kind ever seen here. —*Conn Hollow* 23 —*HASKINS'S THEATRE* (John Haskins, Jr., manager): The house opened for its first theatrical season 16 with the Ashey Gaiety Opera co. to splendid business. The co. presented Girafe-Girafe in a first-class manner, but the performance was greatly marred by green stage hands and a hastily improvised orchestra. Marion Chester in the title role found special favor. —*THE Pulse of New York* 23 —*ITEMS*: John D. Mishler, of the Pennsylvania Theatrical Circuit, was in the city 16 —Gillian and Leonard, two trick horizontal bar performers, from Girardville, were given a trial by Manager C. Ashey 16. They made a good impression. —C. D. Kater, proprietor of the Grand Opera House, is increasing the capacity of his electric light and steam heat plants.

**JOHNSTOWN.** —*CAMBRIA THEATRE* (Mishler and Myers, managers): Madge Tucker 9-14 to large and appreciative audiences. —*The Sporting Crase* 16, 17 was greeted with large audiences at both performances. George H. Adams as Ducky made a decided hit, and his acrobatic feats on the stilts were wonderful. William Ca-twright made an instantaneous hit as John Reuben, the sporting farmer. Emma De Castro sang herself into popularity with the audience at once in her negro melodies. On Tuesday, 17, the ladies present received a handsome hand-painted souvenir. —*Land of the Living* 27; *Bells of Shandon* 30 —*OPERA HOUSE* (D. Mishler, of the Pennsylvania Theatrical Circuit): The Pulse of New York 23 —*ITEMS*: Marion Chester in the title role 16 to only moderate business; fair performance. —*V. M. C. A. HALL*: The Franz Wilczek Concert co. gave a very delightful concert 16 to the capacity of the house. Mr. Wilczek showed his mastery of the violin. —*Mr. Wilczek*, W. C. Weeden, Miss Jeannett, and Mac Clahan all deserve mention.

**ALLENTON.** —*ACADEMY OF MUSIC* (N. E. Worrell, manager): Carmen 12 drew a good audience. The spirited work of Ross'el Morrison as the gypsy girl, and Edward Elmer as Don Jose, was warmly applauded; support excellent. —*The Eidoscope* was a revelation. Arnold Wolford's co. produced *The Brand of Cain* and *The Smugglers* in good style 16, 17; very good co. and audiences well pleased. —*Herrmann's Great* attracted a very large and fashionable audience. The entertainment is marvelous and bewilderling. —*ITEMS*: Treasurer Schubman reports excellent business nightly. —Mr. Herrmann has his new apparatus all complete for the mysteries of Mahatmas. He pronounces it the success of his success

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are above the average. The Great Diamond Robbery **10** drew a good house, but not one commensurate with the merits of an excellent production. Captain-calls were frequent at one time the entire co. being called out. Charles A. Lester in Hilarity 18; Miss Philadelphia 20.

**OB. CITY.**—Opera House (C. M. Loomis, manager): Eliza's stock co. finished 9-14 to good business and general satisfaction. Slim R. Spencer in The Merchant of Venice 16 depicted the crafty Shylock in a finished manner, and was supported by a capable co. large and full audience. White Crook 18; Woman's Power, local 19; Gilmore's Band 20; H. J. Wolfe 20.

**RENOVILLE.**—RENOVILLE'S OPERA HOUSE (A. Reynolds, manager): The Spenders, by home talent 20.

**DAWSON.**—GRAND OPERA HOUSE (J. S. Laughrey, manager): The Real Widow Brown 18; performance excellent. Gilbert's comic opera, in Mascot Up to Date 20.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (Wagner d' Reis, manager): Ashey Gaiety Opera co. 9-14 to very small and displeased audiences; co. poor. Marion's others in Superior 16, 17 to good and enthusiastic audiences. This is one of the best attractions of its kind on the fort. The scenic effects are superb, and the co. very strong. International Opera co. 19; Henrau & Ten Broek 20; M. S. Curtis 20.

**BEAVER FALLS.—NINTH AVENUE THEATRE** (Charles Medevi, manager): The Ryan Kelly co. closed a successful week's business 14; J. E. Toole in Kilmeray and the King 18; performance good. The White Crook 20; In Old Tennessee 28.

**WARREN.**—LIBRARY THEATRE (F. R. Scott, manager): Pleasant Webster A Breeze 1-14 fair attendance 14; moderate satisfaction. O. Skinner and his remarkably strong co. presented A Soldier of Fortune 17; audience large, fashionable, and greatly pleased; prices advanced. Mr. Skinner carries complete stage settings and properties for each of the four acts of this play. Ladies' Symphony Orchestra 27; Morrison's Faust 25.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): Sternman the Great 9-14 to good house, and pleased everybody. O'Brady's Election 21; Corne Payton in repertoire 22-28. **ITEM:** The Bijou, which had been managed by M. H. Mack, failed to pay, and was closed indefinitely 14—Adelaide Herrmann was the recipient of some of the choicer chrysanthemums and roses ever grown in the Lehigh Valley from the hothouses of President Wilbur, of the Lehigh Valley Railroad.

**PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE** (J. Charles Fish, manager): Harrison J. Wolfe 13-14 to good business; performances first-class; best of satisfaction. Sporting Crane 20; John Carroll 20-22; Baggage Check 20.

**CAMBRIDGEBORO.**—SAVAGE OPERA HOUSE (H. R. Wilburt, manager): House dark 21. **ITEM:** W. M. Goebel, advance agent for Eliza R. Spencer, was here 12, 13.

**POTTSSTOWN.**—GRAND OPERA HOUSE (George R. Harrison, manager): Ian MacLaren 14-15 to a large and attentive audience. The Kitty R. Naples Repertoire co. 18-21 producing The Black Flag, U. S. Tom's Cabin, Julie, and Eva Lynne, to good business.

**CONIVERSVILLE.**—ACADEMY OF MUSIC (R. H. Brard, manager): De Leon's Comedians closed a week's engagement 7 to fair business. A Breeze 14.

**EDGEMORE.**—ACADEMY OF MUSIC (John D. Mishler, manager): White Lady co. in repertoire week of 18. **ITEM:** GRAND OPERA HOUSE (George M. Miller, manager): The Pulse of New York attracted large audiences 10-12. The specialties introduced during the past month were very good. **ITEM:** GILDER'S ACADEMY (Charles Gilder, manager): Martinez and Marcella, hypnotist, week of 15.

**JERSEYVILLE.**—GRAND OPERA HOUSE (John E. Murphy, manager): Arnold Wofford's co. presented The Brand of Cain, The Scammer, and Streets of New York 13 to large and appreciative audiences. Charles A. Lester 14-15; Zimmerman's Ideal 23.

**PITTSFORD.**—MUSIC HALL (C. C. King, manager): The Sages 9 turned people away at every performance. An extra matinee was given 14. The heat on Saturday night of the kind ever seen here. Arnold Wofford's The Brand of Cain 15; good performance to a fair house. The Pulse of New York 16; Romance of Conn 16 to large and appreciative audiences. Charles A. Lester 17.

**WATERTOWN.**—GRAND OPERA HOUSE (Peterson 21; Cross, managers): Warner Comedy co. in Merrimac's Marriage 9; full house. They played after the 10. Gordon's Giant Mine 11; The Little Folks 12; A Live Wire 13; A Midnight Call 14; C. T. Warner's appearance each evening in serpentine dance, with strenuous off-sets, received hearty applause. Delta Pringle week of Dec. 7.

**TENNESSEE.** \*

**NASHVILLE.**—THE VANDERBILT (T. J. Doyle, lessee and manager): R. A. Graham in The American Girl 11, 12 to fair house, and was well received. House dark 13-16. The Metropolitan Concert co., including Lillian Nordica & Son Linde, William H. Ringer, John C. Dempsey, and C. DeMacci 17 drew a very large audience. Each number was liberally applauded. Nordica received an ovation. House dark 18-20 Jane Morris and J. Grey Lewis 21; Bancroft 21, 22, 23 —NEW MASONIC THEATRE (W. A. Nichols, business manager): House dark 24. Devil's Auction 15, 17 drew large audiences. Morris and Mack 18; The Bostonians in R. H. H. H. 19; Madame Sans Gêne 20-22; Too Much Johnson 23; Jack's Wife 24; In Gay New York 27 —GRAND OPERA HOUSE (T. J. Doyle, lessee and manager): House dark 4-12. Pauline C. L. Lewis in St. Plunkard 10-21; Louisa's Ball 22; Romeo 23 —ITEM: Rose Linde, with the Metropolitan Concert co., was suffering while here with a severe cold, and was against the advice of her physician—Walter L. Moon's Circus drew very large crowds and night of 16. In the morning parade W. W. Horn, advertising agent for the New Mexican Theatre, headed at the callings, and played his new composition, "The Ponieta Waltz."

**KNOXVILLE.**—STAGE'S THEATRE (Fritz Staub, manager): Robert L. Taylor delivered his interesting lecture, "The Fiddle and the Bow," 12 to large and enthusiastic audience. Lewis Morrison, supported by Florence Roberts and an excellent co., presented Pauline 13 to a full house audience well pleased. Nordica-Linde Concert 14 to large and appreciative audience. Lilian Russell caused her appearance 20 on account of illness —ITEM: Walter L. Main's Circus gave two performances 10-11.

**MURKINSBORO.**—MASON'S OPERA HOUSE (C. F. Clegg, manager): Jane Coombs 21; Si Plunkard 22. **ITEM:** STANFORD REP-TOIRE (W. M. Howell, manager): Standard Repertoire co. opened a week's engagement 15 to a large house. Co. first-class; the best it has ever appeared here at popular prices. The Night's Prize 20; May Davenport's Melologue 21 —ITEM: The manager has lately put in the orchestra a Knabe baby grand piano at a cost of \$200.

**MEMPHIS.**—LYCEUM THEATRE (John Mahon, manager): Charles A. Gardner in Fatherland 12-16 to good business. Jane Coombs in Black Rose to only fair business 18-19. **ITEM:** AND OPERA HOUSE (R. S. Douglas, manager): Murray & McKee in Fanning's Courting 16-19 to good business. —AUDITORIUM (Ben M. Steinback, manager): J. Stewart Comedy continues to draw good houses at popular prices —ITEM: Joe W. Spear, manager of Murray and Mack, is one of Memphis's products, having started in the theatrical business here. He reports "business for his stage as phenomenal, and says they are \$2000 ahead so far this session."

**TEXAS.**

**FORT WORTH.**—GREENWELL'S OPERA HOUSE (Paul W. Greenwell, manager): Sowing the Wind 15, matinee and night, to poor business. Co. first-class. Mand Edna Hall and Thomas Wulff are worthy of special mention.

**BRYAN.**—GRAND OPERA HOUSE (John B. Miller, manager): Schwartz stock co. week of 2 to small business. Co. first-class. Uncle John Sprucey 17.

**MARSHALL.**—OPERA HOUSE (Johnson Brothers, managers): House dark.

**TEXARKANA.**—CHILOE'S OPERA HOUSE (Harry Ehrlich, manager): Jane Coombs in Black House to a small but appreciative audience 13. Frank Jones in The Yankee Drummer 19.

**EL PASO.**—MYAR'S OPERA HOUSE (J. Godwin Mitchell, manager): Morrison's Faust co. booked for 12, canceled. House dark.

**DENISON.**—OPERA HOUSE (Milton L. Epstein, manager): Bancroft 9 to the largest house of season; performance greatly applauded.

**TYLER.**—GRAND OPERA HOUSE (T. W. Parks, manager): Jane Coombs in Black House 10 to a large and discriminated house. Performance very poor. Lou's James 11 in Spartacus to magnificent audience. Performance excellent. Bancroft, the magician, 12; to good business. Performance pleased. Barlow Brothers' Minstrels 23; Professor Lee Dec. 7.

**UNION CITY.**—COOPER'S OPERA HOUSE (Thomas Cooper, manager): John Souper in The Merchant of Venice 14-15, and gave a fine performance. White Crook 16.

**HAZELTON.**—GRAND OPERA HOUSE (G. W. Hammill, manager): Professor and West's Minstrels to S. R. O. 17. Ashey's Gaiety Opera co. in repertoire 18-21 at reduced prices; good business.

**NEW CASTLE.**—OPERA HOUSE (Wagner and Reiss, managers): A bunch of keys, with Ada Bothwell as Teddy, to fair business 12. In Old Kentucky drew a large and well-pleased audience 14. A Trip to the City 15; post performance to fair business —ITEM: Ada Bothwell will star next season in a new production, A Trip for His Money.

**UNION CITY.**—COOPER'S OPERA HOUSE (Thomas Cooper, manager): John Souper in The Merchant of Venice 14-15, and gave a fine performance. White Crook 16.

**GAINESVILLE.**—THE GALLIA (Paul Gallia, manager): Frederick Bancroft 9 to a large and up-keeping audience. Performance good. Mr. Bancroft carries some handsome scenery and stage settings.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): The Drummer Boy of Shiloh, by local talent, 12-14 was largely attended. Hitler's High Owl's Burlesquers, a strong attraction, 15. **ITEM:** The Pulse of New York 16 depicted the crafty Shylock in a finished manner, and was supported by a capable co. large and full audience. White Crook 18; Woman's Power, local 19; Gilmore's Band 20; H. J. Wolfe 20.

**REVOLVING.**—OPERA HOUSE (C. M. Loomis, manager): Eliza's stock co. finished 9-14 to good business and general satisfaction. Slim R. Spencer in The Merchant of Venice 16 depicted the crafty Shylock in a finished manner, and was supported by a capable co. large and full audience. White Crook 18; Woman's Power, local 19; Gilmore's Band 20; H. J. Wolfe 20.

**RENOVILLE.**—RENOVILLE'S OPERA HOUSE (A. Reynolds, manager): The Spenders, by home talent 20.

**DAWSON.**—GRAND OPERA HOUSE (J. S. Laughrey, manager): The Real Widow Brown 18; performance excellent. Gilbert's comic opera, in Mascot Up to Date 20.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (Wagner d' Reis, manager): Ashey Gaiety Opera co. 9-14 to very small and displeased audiences; co. poor. Marion's others in Superior 16, 17 to good and enthusiastic audiences. This is one of the best attractions of its kind on the fort. The scenic effects are superb, and the co. very strong. International Opera co. 19; Henrau & Ten Broek 20; M. S. Curtis 20.

**BEAVER FALLS.—NINTH AVENUE THEATRE** (Charles Medevi, manager): The Ryan Kelly co. closed a successful week's business 14; J. E. Toole in Kilmeray and the King 18; performance good. The White Crook 20; In Old Tennessee 28.

**ROCKWOOD.**—GRAND OPERA HOUSE (G. A. R. Opera House (Joe Gould, manager); Charles A. Loder in Hill-top 17 to good business; pleased audience. Coon Hollow 20; World Against Her 20.

**CLEARFIELD.**—OPERA HOUSE (T. E. Clarke, manager): Sporting Crane 20; Road to Wealth 20; Baggage Check 1 Dec. 3.

**MILTON.**—GRAND OPERA HOUSE (Griffith and Co. managers): M. R. Curtis 20; Charles A. Loder 22.

**LEBANON.**—FISHER OPERA HOUSE (George H. Spang, manager): The ideals 16-21 to fair and pleased houses nightly. Coon v. Teachers' Institute 22-27. A Pair of Jacks 28; Miss Philadelphia Dec. 1.

#### RHODE ISLAND.

**WESTERLY.**—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Sartorial Dramatic co. "pene'd a week's engagement 16 to a large and appreciative audience. Heart of Chicago Dec. 2.

**RIVERPOINT.**—THORNTON'S OPERA HOUSE (J. N. Thornton, manager): Daniel A. Kelly in repertoire to good business 13-14. A traction first-class. Charles Cowles in A Country Merchant 19.

**WOONSOCKET.**—OPERA HOUSE (George C. Sweet, manager): County Fair 9; good house. Shamus of the Sixth 12; fair house. Wasp 17 had a full house. William Jerome, comedian 20, 21. Isham's Octomber 20 with mirth. **ITEM:** The Bijou, which had been managed by M. H. Mack, failed to pay, and was closed indefinitely 14—Adelaide Herrmann was the recipient of some of the choicer chrysanthemums and roses ever grown in the Lehigh Valley from the hothouses of President Wilbur, of the Lehigh Valley Railroad.

**PAWTUCKET.**—OPERA HOUSE (Alie Spitze manager): The Fly Crowell D. Amatic co. 12-14 to fair business. John W. Isham's Octomber 16-19 to S. R. O. at each performance. Although the business was something phenomenal the attraction fully deserved it. The singer, Mrs. Louise Lovell, from class 10a, Four-Point 22-23; Celebrated Case 23 Dec. 5 —ITEM: Harry Raymond has retired as local manager for this house to go in advance of the Jenny Calif dramatic co.

**NEWPORT.**—OPERA HOUSE (T. F. Martin, manager): Charles Cowles played a Country Merchant to a rather small audience 13. Joe Hart in A Gay Old Day 14; gave excellent satisfaction to a good house. Mr. Hart's exceptionally strong co. of specialists this season. Hart's new song, "He's Very Sorry for It Now" was well received. Sunbeam Opera co. week of 20; Heart of Chicago Dec. 3; Olga Nethersole 7; Stevenson of the Sixth 12; Rice's Repertoire co. week of 14.

**SOUTH CAROLINA.**

**COLUMBIA.**—OPERA HOUSE (Eugene Cramer, manager): Emily Bancker in Our First gave good performance 10-12 to S. R. O.; applause frequent. Emmett Corrigan and co. presented The Mountebank 13, and Tuned Up 14.

**ORANGEBURG.**—ACADEMY OF MUSIC (R. H. Jennings, manager): Mystic Midgets (legal) 12-14; fair house. House dark week ending 21 Bell Conducting wing failed to appear. Hilliard's Wonder and Gift Show 22-23; Jane Coombs' co. Dec. 8.

#### SOUTH DAKOTA.

**WATERTOWN.**—GRAND OPERA HOUSE (Peterson 21; Cross, managers): Warner Comedy co. in Merrimac's Marriage 9; full house. They played after the 10. Gordon's Giant Mine 11; The Little Folks 12; A Live Wire 13; A Midnight Call 14; C. T. Warner's appearance each evening in serpentine dance, with strenuous off-sets, received hearty applause. Delta Pringle week of Dec. 7.

**UTAH.**

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): Grimmer D. Vines co. in Humanity 13-14, and matinee 14, to great house; audience packed. Louis C. Lamm and Eddie Hall 15-16 to a large and enthusiastic audience. The entire co. was most enthusiastically received; special mention to the best seen here this season. Special mention is due Maud Edna Hall for her work as Rosamond —ITEM: Manager Sid H. West left 14 for Galveston to visit his parents.

**BELTON.**—GRAND OPERA HOUSE (S. J. Easton, manager): Otto H. Kraus co. in Christopher, Jr., 16 to a large and fashionable audience; performance excellent. Belton Brothers' Minstrels Dec. 5.

**CALVERT.**—CAGIN'S OPERA HOUSE (J. P. Casimir, manager): Uncle Josh Sprucy 16 to packed house; general satisfaction. House dark 23-28.

**SEGUIN.**—KELIN'S OPERA HOUSE (R. Friedlander, manager): House dark week 9-16.

**BOWIE.**—GRAND OPERA HOUSE (T. H. Ware, manager): House dark week ending 14.

**HILLSBORO.**—LEVI'S OPERA HOUSE (Shields and Mendenhall, managers): Frederick Wardle and his excellent co. in King Lear 12 to a large and select audience. There was not a character in the play that was not well rendered. Receipts 238 Arthur Love 16.

**TEMPLE.**—BUJO OPERA HOUSE (F. A. Venney and Co., managers): Frederick Wardle in King Lear 10 to largest audience of season. Performance excellent. Success good all around and above average.

**NAVARO.**—COLUMBIA OPERA HOUSE (M. Gilbert, manager): The Schwab's Bell stock co. in repertoire week ending 14 to poor business. Uncle Josh Sprucy 16.

**ORANGE.**—GATE CITY OPERA HOUSE (P. L. Lausen, manager): Rhoda in Mary Stuart 16 —BROWN'S OPERA HOUSE (H. Brown, manager): Large house 16-17 to a large audience of season. Performance excellent. Supposed good all around and above average.

**PARIS.**—PATRIOT THEATRE (Sol Davis manager): Louis James 9 to a large and fashionable audience. General satisfaction. Bancroft, the magician, 11 to a well-filled house; excellent performance.

**GREENVILLE.**—LIVING OPERA HOUSE (J. O. Tengden, manager): Jane Coombs in Black House 9 to a good business. Louis James as S. Marcus the Gladiator 10; good business —Ancroft, the magician, 11 to a good business. —ITEM: Manager Sid H. West 14 to poor business. Uncle Josh Sprucy 16.

**AUSTIN.**—HANCOCK OPERA HOUSE (Rigby and Walker, managers): Sowing the Wind 12 to a large and appreciative audience. The entire co. was most enthusiastically received; special mention to the best seen here this season. Special mention is due Maud Edna Hall for her work as Rosamond —ITEM: Manager Sid H. West 14 to poor business.

**WACO.**—THE GRAND (Sid H. Weis, manager): Fredrick Ich Waes, supported by an excellent co. II well-known Henry VIII 13 matinee and King Lear night to the capacity of the house. Audience highly pleased, both performances being well received. Sowing the Wind mad—its first appearance here 13 and tenth the capacity of the house. The entire co. was most enthusiastically received; special mention to the best seen here this season. Special mention is due Maud Edna Hall for her work as Rosamond —ITEM: Manager Sid H. West 14 to poor business.

**HOUSTON.**—THE

dances and introducing vaudevilles between the acts were much appreciated; good performances; packed houses.

**LEINER'S.**—**ACADEMY OF MUSIC** (Fred Burk, manager); Frank Leigh 13, large house. Belle Rose Estate Concert co., manager; by Charles Kelly. 19, fair house.

**MAINE OPERA HOUSE**: Professor Edmund Teft Show II 21; in business.

**LONDONDERRY GRAND OPERA HOUSE** (A. E. Root, Frank Murphy, managers); In Old Kentucky 12; good performance to fair attendance. Nellie Elting as Madge Brady deserves special mention, while George R. Caines and John J. Mock were also good; balance of co. fair. Spider and Fly 17; fair performance to medium business. Specialties by the Goldsmith Sisters, Alexander Zanetti, and Master Andrew Byrne, boy violinist, were well received. A Lion's Heart 20, 21; Guy Brothers' Minstrels 24; Robert Mantell 27.—**MUSIC HALL** (Alexander Harvey, manager); Monkey Theatre 22-23.

### DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

### DRAMATIC COMPANIES.

**A LION'S HEART** (Carl A. Hawtin, prop.; W. H. Orratt, mgr.); Lansing, Mich., Nov. 24; Saginaw 25 Bay City 26; Adrian 27; Ft. Wayne, Ind., 28 Cincinnati, O., 29-Dec. 5.

**A BRASSIE TIME** (Fitz and Webster, prop.; Edwin Clifford, mgr.); Danville, Pa., Nov. 24; Shamokin 25; Shenandoah 26; Freeland 27; Hazelton 28; Tamaqua 30; Girardville Dec. 1; Minersville 2; Lansford 3; Bethlehem 4; Northampton 5.

**AMERICAN GIRL** (A. Q. Scammon, mgr.); Galveston, Tex., Nov. 23, 24; Houston 25; Waco 26; Brenham 27; Austin 28; San Antonio 29, 30; Brownsville Dec. 1; Corsicana 2, 3; Dallas 3, 4; Fort Worth 5.

**A BOY WANTED** (Blamey's; Clay T. Vance, mgr.); So. B. W. 26; Ind., Nov. 24; Kalamazoo, Mich., 25; Saginaw 26; Bay City 27; Lansing 28; Chicago, Ill., 29-Dec. 5; Indianapolis, Ind., 7-9; Columbus, O., 10-12.

**ANDREW TRUSS** (D. W. Truss and Co., mgrs.); New York city Nov. 16-24.

**ALCAZAR STOCK** (Relasco, Dosane and Jordan, mgrs.); San Francisco, Cal.—indefinite.

**ALL A MISTAKE**; Hastings, Mich., Nov. 24; Charlotte 25; Flint 26; Owosso 27; Pontiac 28.

**Auguste VAN BIENA** (T. H. French, mgr.); New York city Nov. 5—indefinite.

**A BAGGAGE CHECK** (Blamey's; W. S. Butterfield, mgr.); Wilmington, Del., Nov. 24; Easton, Pa., 25; Wilkes-Barre 27; Scranton 28; Williamsport 29; Lock Haven, D. C., 1; Philadelphia 2, Clearfield 4; Punxsutawney 5; Altoona 7.

**A NIGHT'S FROLIC** (Sylvester Magnire, mgr.); Richmond, Va., Nov. 24; Charlottesville 25.

**ADMIRAL** (Frank Cushman; W. W. Barber, prop. and mgr.); Tamaqua, Pa., Nov. 24; Chatsqua 25.

**ALASKA MAC**; Nevada City, Nev., Nov. 24; Virginia City 25; Carson 27; R. No. 28; Ogden, U. S., 30; Salt Lake Dec. 1, 2; Grand Junction, Col., 3; Leadville 4; Salida 5; Denver 7 12.

**BALDWIN-SVILLE** (Walter S. Baldwin, mgr.); Savannah, Ga., Nov. 23-28; Jacksonville, Fla., 30-Dec. 5; Columbus, Ga., 7-12.

**BLACK SHEEP** (Ho. and McKee, mgrs.); St. Louis, Mo., Nov. 23-28.

**BENNETT-MOUTON COMEDY** (Monte Thompson, mgr.); Salem, Mass., Nov. 23-Dec. 5; Manchester, N. H., 7-19.

**BANCROFT AND KNOX** (Sheridan Corlyn, mgr.); Benedicton, N. J., Nov. 26-28; Rome 29; 5, Ottawa, Canada, 7-12.

**BUNCH OF KEYS** (Gus Borner, mgr.); Sandusky, O., Nov. 24; Gaiety 25; Marion 26; Beloit 27; 28; Cincinnati 29-Dec. 5.

**BELL COMEDIAN** (George H. Bell, mgr.); Waycross, Ga., Nov. 23-28; Jacksonville, Fla., 30-Dec. 3; Spartanburg, S. C., 3-6; Anderson 7-12.

**BOWERY GIRL**; Philadelphia, Pa., Nov. 23-28; Washington, D. C., 30-Dec. 5; New York City 7-12.

**BANKS-LAWRENCE** (Ray Banks, mgr.); Two Rivers, Wis., Nov. 23-28; Antwaunton 29-Dec. 5.

**BUCKLER STOCK** (George Buckler, mgr.); Greensboro, N. C., Nov. 23-28; Charlotte 29-Dec. 2; Spartanburg, S. C., 3-6; Anderson 7-12.

**BOWING TOWN** (Wheeler, W. Va., Nov. 23-28).

**BRAND OF CAIN** (Paterson, N. J., Nov. 23-28).

**BRADY'S ELECTRIC** (Washington, Pa., Nov. 24; Leighton Buzzard 25; Louisville 26; Indianapolis 27; Indianapolis 28; London 29; Gardner, 30); Washington, D. C., Nov. 23-28; New York city 29-Dec. 5.

**BREWER AND FOX** (Lyon, Mass., Nov. 23-28).

**COTTON SPINNERS** (Rich and Maeder, mgrs.); Detroit, Mich., Nov. 23-28.

**COOK HOLLOW** (A. Caldwell, mgr.); Pittston, Pa., Nov. 23, 25; Scranton 26; Lansford 27; Tunkerton, N. J., 28; Philadelphia, Pa., 29-Dec. 5.

**COLUMBIA COMEDY** (Appleton, Wis., Nov. 23-28; Stevens Point 29-Dec. 5); Milwaukee 26.

**CHARLES LEONARD PLECHNER** (F. H. Claffin, mgr.); Boston, Mass., Nov. 23-28.

**CLAY CLEMENT** (Ira J. La Motte, mgr.); Louisville, Ky., Nov. 23-28; Lexington Dec. 1; Danville 4; Bowling Green 5; Nashville, Tenn., 7-9; Memphis 10-12.

**CORSE PAYTON** (W. E. Dennison, mgr.); Somerville, Pa., Nov. 23-28; Easton 29-Dec. 5; Elizabeth, N. J., 7-12.

**CRIMSON FROTH** (George Bowles, mgr.); Boston, Mass., Nov. 23-28; Portland, Me., 30; Dec. 1; Manchester, N. H., 2; Haverhill, Mass., 3; Lowell 4; Lynn 5; Brockton 6; Faumont 9; Providence, R. I., 10-12; Charley's Aunt (Julius Cahn, mgr.); Quincy, Ill., Nov. 26.

**CRUNCHY OL'COTT** (Augustus Pitou, mgr.); Brooklyn, N. Y., Nov. 23 Dec. 5; Newark, N. J., 7-12.

**COOTE AND LONG** (E. C. White, mgr.); St. Louis, Mo., Nov. 23-28.

**CHEEKY PICKERS** (Augustus Pitou, mgr.); New York city Oct. 12—indefinite.

**CHASE-LISTON** (Oklahoma, Ia., Nov. 23-28).

**COTTON KING** (William A. Brady, mgr.); Philadelphia, Pa., Nov. 23-28.

**CHARLES A. GARDNER** (Bel S. Smith, mgr.); Mobile, Ala., Nov. 23; Birmingham 26.

**CLEAR SWEEP** (W. H. Weaver, mgr.); Los Angeles, Cal., Nov. 23-Dec. 5; Ventura 26; Santa Barbara 8; Bakersfield 10; Tulare 11; Visalia 12.

**DONALD ROBERTSON AND BRANDON DOUGLAS** (G. W. Farren, mgr.); Jones, Ill., Nov. 23-28.

**DUNDEE ROBBINS** (Sidney R. Ellis, mgr.); Oakland, Calif., Nov. 23-24; Stockton 25; Sacramento 26-27; San Jose 28; Fresno 29; Santa Barbara Dec. 1; San Bernardino 2, 3; Riverside 3; San Diego 4, 5; Los Angeles 7; Bakersfield 9; Faumont 9; Providence, R. I., 10-12; Charley's Aunt (Julius Cahn, mgr.); Quincy, Ill., Nov. 26.

**ECCE AND LONG** (E. C. White, mgr.); New York city Oct. 12—indefinite.

**EDWARD HARRIGAN** (Dave Braham, mgr.); Worcester, Mass., Nov. 23; Turners Falls 23; Pittsfield 26; Hudson, N. Y., 27; Albany 28; Springfield, Mass., 29.

**EDWIN GORDON LAWRENCE** (Charles W. Roberts, mgr.); Ballston Spa, N. Y., Nov. 24; Gloversville 25; Little Falls 26; Watertown 29; Oswego Dec. 1.

**E. S. WILLARD**; Boston, Mass., Nov. 16-Dec. 5; New York City 7-26.

**ELIJAH F. SPENCER** (W. M. Goodhue, bus. mgr.); Warren, O., Nov. 24; Youngstown 25; Salem 26; Mansfield 27; Shelby 28; Marion 29; Poston Dec. 1, No. 1; Balsimore 2, Urbana 3; Greenville 3, 4; Portland, Ind., 5.

**EMPIRE STOCK** (Charles Frohman, mgr.); Philadelphia, Pa., Nov. 16-28.

**ELDON COMEDIANS** (G. H. Eldon, mgr.); Alexandria, Ind., Nov. 22-28.

**EMILY BANCER** (Thomas W. Ryley, mgr.); New Orleans, La., Nov. 23-28.

**EVERLY GORDON** (W. G. Collings, mgr.); Chatham, Can., Nov. 23-28; St. Thomas 29-Dec. 5; Berlin 7-12; 8 BELLS (Western); J. F. Byrne, prop.; Walter Loftus, mgr.); Beloit, Wis., Nov. 23-28; Lincoln 25, Des Moines, Ia., 27, 28.

9 BELLS (Eastern); J. F. Byrne, prop.; W. E. Flack, mgr.); St. John, N. B., Nov. 23-28; Beaufort, N. C., 29-Dec. 5.

10 BELLS (Eastern); J. F. Byrne, prop.; W. E. Flack, mgr.); St. John, N. B., Nov. 23-28; Beaufort, N. C., 29-Dec. 5.

11 BELLS (Western); J. F. Byrne, prop.; W. E. Flack, mgr.); St. John, N. B., Nov. 23-28; Beaufort, N. C., 29-Dec. 5.

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39 BELLS (Western); J. F. Byrne, prop.; W. E. Flack, mgr.); St. John, N. B., Nov. 23-28; Beaufort, N. C., 29-Dec. 5.

Nov. 28, 1896.

## TELEGRAPHIC NEWS

## CHICAGO.

Theatrical Business Still Lags Unexpectedly  
in the Big Western City—Hall's Chat.

(Special to *The Mirror*.)

CHICAGO, NOV. 23.

That merry little Englishman, Albert Chevalier, has made the hit of the season in Chicago, and Manager Powers wishes that his season at Hooley's extended over a month instead of two weeks. He started in by capturing a Sunday night audience—a very difficult task, by the way—and he has done a splendid business. In his way he is as artistic as Joseph Jefferson or Nat Goodwin, and, with his company, he gives the neatest, cleanest vaudeville show it has ever been my pleasure to witness. Harry Brett is a refreshingly English music hall singer, Charles Bertram is wonderfully neat in magic, and the others help to make one forget all care. This is Chevalier's last week, and he will be followed by Bob Hilliard in *Last—24 Hours*—his first appearance down town as a star.

I suppose you have heard ere this that C. E. Kohl and George Castle, of the vaudeville and museum firm of Kohl, Middleton and Castle, have leased the Haymarket for continuing 10, 20 and 30 vaudeville, from 11:30 A. M. to 10:30 P. M., and will take possession early in December. It goes without saying that it will be a gold mine under this policy. Rumor has it that Manager George A. Fair is negotiating with Colonel Hopkins for the old Standard, to play the Haymarket bookings there.

Dowcas closed at McVicker's Saturday night, and last evening *The Strange Adventures of Miss Brown* opened.

I was aroused from a deep slumber late last Thursday night by a small messenger boy who bore a telegram conveying the love of Nat Goodwin, the auburn-haired comique, who had arrived in Frisco from Australia during the day. And I will buy a Paris mutual that he was glad to be under the Stars and Stripes once again.

I have recently read several articles in which my erstwhile friend, "Punch" Wheeler, seems to be casting slurs at me. Between us, he is a little sore because his railroad does not carry passengers to the State penitentiary, and he thinks I am working for a rival road.

A very large audience, including a big delegation of the dead game sports of Chicago, tested the capacity of the Grand Opera House last night to give welcome to Evans and Hoey in their old Parlor Match and to pay a tribute to that well-advertised young woman, Anna Held, who is always copyrighted above the breast bone. Like our Western friends, the ripe Cherries, Miss Held is a peach, and she has made her usual hit here. As for Hoey, he is a bird. During two weeks seats will be at a premium at the Grand.

W. C. Howland, your St. Louis correspondent, peeped into my court for a brief moment one day last week.

The more announcement, by Colonel Ramsey Morris, that May Irwin was to appear in *The Widow Jones* at the Columbia last evening was sufficient to fill that big theatre, and May was given a royal reception by her admirers. She has a good company, and a number of good songs.

The November dinner of the Forty Club is to take place here to-morrow evening at the Wellington. Among the club guests will be Albert Chevalier, Charles E. Evans, William Hoey, Richard Golden, Harry Brett, Major Moses P. Flandy and others.

Lulu Nichols sends me Beatrice De Gaby for the soubrette s'bum.

Lillian Russell, who had been quite ill at the Auditorium Annex last week, appeared before a large and fashionable audience at the Great Northern to-night in her new opera, *An American Beauty*, and she looked the part. The rumor that the Davidson brothers are trying hard to secure managerial control of this house is still in the air.

My German friend, Karl Gardner, who has been doing remarkably well in New Orleans, sends me this letter, which he received there: "To Whom It May Concern—This is to testify that Willie Jiles can do the following performance. Walking on fire in his bare feet also act on trapeze, also turn somersaults over a barrel without touching the barrel would like to engage at a fair. Salary also play host in pawnshop." Any man who would not touch a "barrel" nowadays is a wonder. He wanted Gardner to "answer quick," as he said managers were after him. As Gardner is a gold man he believes that silence is golden.

Comedian E. Edison Foy opened at the Haymarket yesterday in *Off the Earth*, under the management of John W. Dunne, and had two big houses. He has been doing remarkably well.

Walter Williams sent me last week the Louisville notice of Comedian Crane's new play, *A Fool of Fortune*. I do not know the critic of the *Courier Journal*, but he wrote, to my mind, the most readable dramatic review I have ever read. They tell me that Crane does the best acting of his life and has another winner.

Sam Morris, the comedian of Colonel Hopkins' stock company, is to produce his own play, *Money Bags*, at the South Side house next week. This week the drama is *The Police Inspector*, while at the West Side house the Newell Brothers are presenting *The Operator*.

Joseph Jefferson follows *The Strange Adventures of Miss Brown* at McVicker's, presenting *Rip Van Winkle*, *The Cricket on the Hearth*, and *Lend Me Five Shillings*.

Over at the Lincoln Theatre this week W. A. Brady's company is presenting *Trilby* for the first time on the North Side before large houses.

For the first time in a long while our old friend Joseph Murphy is in Chicago. He is spending Thanksgiving week at the Alhambra and is playing to the capacity with *The Kerry Gow* and *The Shaan Rue*.

Over at the Academy of Music Bartley Campbell's Siberia is the attraction this week. It is very well presented.

George L. Norton, of the *Marine Journal*, of your city, has a bright daughter in vaudeville at the Schiller this week. She is doing a clever sketch with Sydney Grant and likes the work better than they did with the Brownies company.

My friend Ed Giroux, from away down in Texas, sends me Valkie Dott for the album of soubrettes. Giroux and Al Martin will be in Chicago Dec. 7, for the Winter. The Wallace shows are doing well and discovering Texas towns that I have never heard of.

Gerald Griffin is back in town, having returned from his Pittsburgh stock engagement.

Walter Campbell, the popular young actor, of this city, has been engaged for leading business with the Academy of Music stock company, Milwaukee.

Harry Clinton Sawyer, "chanteur excentrique" (mamal), called last week and left me a

piece of Chinese money. I will have it changed the next time my police raid an opium joint.

We have plenty of protection here, but prosperity seems to be behind the schedule time.

"BIEFF" HALL.

## BOSTON.

Olga Nethersole Produces A Daughter of France—Other Events at the Hub—Gossip.

(Special to *The Mirror*.)

BOSTON, Nov. 23.

This is the last week of Olga Nethersole's stay at the Hollis Street Theatre, and the second novelty of her engagement was given to-night in *A Daughter of France*, Joseph Hatton's dramatization of his own novel, "When Greek Meets Greek."

The story is picturesque. It is laid in the days of the French revolution. Henri, Count de Fournier, of a very aristocratic old family, and the Deputy Grebaud, friend and agent of Robespierre, are strangely alike. Indeed, they are half-brothers. The late Count de Fournier, the father of young Henri, was the father also of Grebaud, and it does not make Citizen Grebaud less the young count any the better that the son of his mother is known to others beside himself. Each of these young men was loyal to France according to the training he had had and the ambitions he may, in his position, nourish. One was for good King Louis, the other for the people. Moreover, they both loved Marie de Louvet, and she loved Henri de Fournier and feared Grebaud, although her politic mother, for safety's sake, was rather inclined to favor Grebaud.

The tale passes through the bloody days of that terrible September massacre, and is full of suspense and excitement. There is a betrothal party at the Chateau Louvet, at which the gallant lover arrives after exciting adventures, and at which the ceremony is interrupted, as so many festal scenes were in those days, by the arrival of the Bull Fighter company at the Lyceum last week. One of the agents heard Maud Harvey and Charles Banks sing "Maggie Casey's Baby," and as a result each was fined \$50.

Yvette Violette, who was supported by Terence Vaughan in *Excelsior*, Jr., has brought a bill in equity, and as a result the receipts of the engagement have been attached to the extent of \$4000. She alleges a breach of contract.

James J. Corbett signed to box Bob Fitzsimmons for the world's championship and \$25,000 purse before the Greater New York Club at Coney Island on Jan. 14 in his dressing room at the Columbia one night last week.

R. F. Keith has cabled to his family in this city that he is about to start for Bulgaria with two tons of supplies for the relief of the suffering Armenians. He will be accompanied by Lady Henry Somerset and her son, and Mrs. Laura Orniston Chant, and his secretary, Frank Johnson.

The Thanksgiving *Journal* contained signed anecdotes from Robert Hilliard, Edward Harrigan, Olga Nethersole, Annie Russell, Olga Brandon, Pauline Hall, Laura Joyce Bell, and Laura Burt.

It has been definitely settled that Olga Nethersole will not return to produce *Carmen* later in the season.

Last week the *Traveler* had a celebrity contest to determine the most popular theatre in Boston. The ballot stood: Hollis, 63; Boston, 55; Tremont, 49; Park, 41; Museum, 39; Keith's, 36; Columbia, 27; Bowdoin, 19; Howard, 15; Castle Square, 12; Grand, 11; New Grand, 9. The seven portraits printed were Delta Fox, Fanny Davenport, Marie Burroughs, Lydia Barry, Blanche Walsh, Caroline Minckel Hoyt, and Maxine Elliott. No one succeeded in identifying all seven.

The repertoire for the Mapleton Opera company's first week has been announced, and music lovers are greatly disappointed because no appointment for Mine. Dotti has been made during the first week. It is to be hoped that she may appear during the season.

Ada Ri hundon has complied with the order in the *Stetson* will case, and declares in a document filed to day that she was married to Stetson at Providence on Dec. 7, 1870, and that she lived with him; that he acknowledged her as his wife in New York on April 17, 1874, and that subsequently they lived together as man and wife.

The Empire company has cast *Under the Red Robe* as follows: Viola Allen, Reness; Ida Conquest, the wife; William Faversham, De Hauart; J. E. Dodson, Richelieu; Jameson Lee Fenney, the captain.

R. A. Barnett and A. B. Sloane have practically completed *Simple Simon*, and will read the first act to cadets to-morrow.

Grace Atwell will soon return to Boston on a visit.

Olga Nethersole says that she has no intention of dropping *The Wife of Scarfi* from her repertoire. I'd like to examine her scrap-book when the season is over. If the criticisms are as varied as the Boston ones they would make an interesting volume. By the way, I hear that she has been asked to write a novel along the lines of this play.

*Superba* came to the Boston to-night and opened a week's engagement. Since its last presentation here it has been largely changed and as a spectacle it is excellent. The chief hit is made by Charlotte Deane, which is the stage name for Lotta Dean Bradford, who has already made a local reputation.

At the Bowdoin Square Shannon of the Sixth is in its second and last week. The melodrama has made a hit, and big houses have been the rule. W. H. Power does some capital acting in the title-role and the series of stage pictures is as fine as could be desired.

*Excelsior*, Jr., is nearing the end of its stay at the Museum and will be withdrawn this week. Since the improvements in cast have been made business has been much better and the engagement would have been greatly different had the burlesque been presented at the opening with the cast as strong as it is at the present time. But for goodness' sake, Miss Cahill, do look in the glass before you come on the stage in the first act.

*Girl Wanted* is at the Columbia and the prospects are that the engagement will be a successful one. Frank Bush plays half a dozen characters and the rest of the company is good. If I were a comic opera manager I should engage Frank Bush for the chorus and then there would be no trouble in getting round the country.

Chimmie Fadden will leave Boston this week, and the chances are that he will not feel sorry to take his departure, because the engagement at the Park has not been a record-breaking one in the point of receipts. Still business has been good and many of the company have added to their Boston reputations.

At the Castle Square Pinafore and Cavalleria Rusticana give the members of the company a capital opportunity for a double shuffle between comic and tragic opera. When they gave this double bill last year I used to think that Cavalleria Rusticana was ever so much funnier than Pinafore, but at the performance to night the unities were carefully preserved, and all went well.

Louise McIntosh has joined The Sign of the Cross company, and will be with that organization when it comes to the Museum.

It is quite probable that E. S. Willard will present his dramatization of Hall Caine's new novel, "The Christian," the next time he comes to Boston with a new play.

Stewart Allen, who was with Sol Smith Russell last season, has joined E. S. Willard for his American tour, and has made an unquestioned hit in the Rogue's Comedy.

Mr. and Mr. Charles Dickson have produced at Keith's a new comedy sketch by Grant Stewart entitled *Dropping a Hint*.

The court has decided that Adah Richmond must specify when and where she was married to the late John Stetson, Jr. This was what the Stokes faction in the famous case especially desired.

It was said that Arthur Bourchier would give a trial matinee of Chimmie Fadden in London, but I see that he has sailed for this country without doing so.

Hugh Pixley has been suffering from a bad attack of tonsilitis, but is now able to be out.

Anna Held did not take a milk bath all the time that she was in Boston. She found that nothing but cream could be bought here, and to have in cream was pronounced too enervating.

The Watch and Ward Society got in its work

BARON HOHENSTAUPPEN IN  
"THE NEW DOMINION." M.R.

MATHIAS in  
"THE BELLS."CLAY CLEMENT  
A BIG SUCCESS EVERYWHERE.

Louisville 21-28, Frankfort 30, Lexington Dec. 1, Paris 2, Harrisburg 3, Danville 4, Bowling Green 5.

Management IRA J. LA MOTTE, ELAW &amp; ERLANGER'S EXCHANGE.

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The Grand Opera House has been improved by a new drop curtain, which was hung during the past week. It represents an Autumn scene, just outside of Washington, with a winding road leading to the city, with the dome of the Capitol in perspective. A panel-sized painting at the bottom represents Music, while at the top is Shakespeare's picture with striking portraits of Joseph Jefferson and William J. Florence at the sides.

William Fowler, for several seasons treasurer at Harris' Bijou Theatre, has been appointed assistant treasurer of the new Columbia Theatre. George P. Conn, formerly with the Pauline Hall Opera company as stage director, is general press agent. As Mr. Conn is representative of the Chesapeake and Ohio Railroad, with an office in the theatre building, it is quite evident that he is the right man in the right place.

Georgia Cayvan will produce a new play in Baltimore. Saturday night, entitled *Goblin's Castle*. It is an Irish story of to-day and was written by Elizabeth Bisland.

Manager David Towers opens his Convention Hall Ice Palace Skating Rink Wednesday night for the season.

JOHN T. WARDE.

Cootie and Long, The Brownies, A Black Sheep and Other Attractions.

(Special to *The Mirror*.)

ST. LOUIS, Nov. 23.

Bert Cootie and Nick Long commence an engagement at the Hagan yesterday in the new three-act comedy, *The Other Man's Wife*. Of course it is funny, and the mishaps and grotesque situations were very laughable. A pretty little one-act play called *A Soldier of France* preceded the comedy. The attendance at the two performances was large.

Palmer Cox's Brownies opened to a big house at the Century last night. Many novelties were introduced and the production has been enlarged and beautified in many ways. Many of the favorites of last season were in the cast.

The Olympia Theatre has for the week's attraction Hoyt's *A Black Sheep*. Many up-to-date hits were introduced and the old ones were received at the opening last night with every mark of favor. The cast was nearly the same as last season. A fair audience enjoyed the first presentation.

Brother for Brother, a new melodrama, was presented at Hawlin's Theatre for the first time in this city last night. The story is well told, with many exciting incidents, and the company is decidedly a strong one.

At Hopkins' Grand Opera yesterday large crowds were present to applaud the performance of the stock company.

The Fourteenth Street Theatre presented to its patrons a comedy-farce, *The Nancy Banks*, with the author, Frank Tannehill, Jr., in the leading character. He does very excellent work, and his company support him in good style.

All the theatres will give extra matinees Thursday, Thanksgiving Day.

The back of every seat at Hopkins' is now fitted with "nickel in the slot" opera glasses.

**December 3d—December 3d**

THE LAST ADVERTISING FORMS WILL CLOSE FOR

# THE CHRISTMAS DRAMATIC MIRROR

DO not forget the date. Do not fail to be represented with the rest of the Profession in this Great holiday issue.

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One page	15.00
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Copy for advertisements and photographs for half-tone cuts should be sent with order for space at once.

ceum Theatre stock company, presented Robert Buchanan's delightful pastoral drama, *Squire Kate*, to a fashionable audience at the Lyceum Theatre this evening. *Squire Kate* is new to Baltimore, and for that reason it is all the more interesting. In it Miss Cayvan assumes a role that enlists the sympathies of her audience from the beginning. She is charmingly unaffected and natural, and in that lies the secret of her power. The company, in all respects excellent, includes Winitz McCaul, a talented daughter of our friend and fellow-townsmen, Colonel John A. McCaul.

The Great Train Robbery is the title of the new romantic Western play from the pen of Scott Marble, produced at the Holliday Street Theatre this week. It has all the elements that go to make up a sensational Western play and it is safe to say that it will please the patrons of the Holliday. Next week, the scene of dramatic action will be shifted, when William A. Brady's production of Sutton Vane's play *The Cotton King* will hold the stage.

At the Auditorium Music Hall, Manager James L. Kerman has a specially selected company, headed by the accomplished comedienne, Johnstone Bennett, assisted by S. Miller Kent. They appear in the sketch entitled *A Quiet Evening at Home*. The music halls and variety theatres are distinctly benefited by enlisting the services of such artists as Miss Bennett. The result is a decided uplifting of tone in both audience and performance. The remainder of Manager Kerman's company is excellent. The next attraction will be Gilmore and Leonard's Hogan's Alley.

Reilly and Wood's Great Vaudeville company is the Thanksgiving attraction at the Monumental. The capacity of the house will alone limit the business. They will give way to the popular Russell Brothers' Comedians.

The box sheet, which opened this morning, presents a satisfactory forecast for the Nordica-Linde concert, which will take place at the Music Hall next Friday evening. These distinguished artists will be assisted by William H. Rieger, John C. Dempsey and Signor Clementino de Marchi.

Joseph Jefferson drew large audiences at every performance at Ford's last week. The Baltimore American speaking editorially says: "Joseph Jefferson during the past week played seven performances, made seven speeches, delivered a lecture, formed the centre of a street procession, ate five special dinners, sat up several evenings with the boys as late as 2 and 3 o'clock in the morning and attended to various other duties without fatigue or ennui. Of course, he is young and ought to be warned of his indiscretions by some of the experienced members of his profession. It is all right for a youngster in his sixtieth year to commit such excesses, but when he begins to grow old he may regret that he did not live on scrambled eggs and potatoes and keep regular hours." Postmaster-General Wilson and Mrs. Wilson came over from Washington last Friday evening to witness Mr. Jefferson's performance of *The Cricket on the Hearth* and *Lend Me Five Shillings*. Mr. Jefferson was on Friday the guest of Manager Charles E. Ford at his delightful home, "The Lilles," on the Hookstown Road near Mt. Wilson.

HAROLD RUTLEDGE.

## CINCINNATI.

Joseph Jefferson, A. M. Palmer's Company, and Other Attractions—Theatrical Gossip.

(Special to *The Mirror*.)

CINCINNATI, Nov. 23.

Joseph Jefferson began a week's engagement at the Walnut to-night in *Rip Van Winkle*. The house was filled with an especially appreciative audience. Thursday and Friday Mr. Jefferson changes to the double bill of *The Cricket on the Hearth* and *Lend Me Five Shillings*. Underlined are E. M. and Joseph Holland.

At the Grand to-night A. M. Palmer's New York stock company appeared in the new play, *Heartsease*, by Charles Klein and J. I. C. Clarke. It was beautifully staged and well acted. Henry Miller and Blanche Walsh have the leading roles, and illustrate them admirably. Madeleine Bouton and Stephen Grattan are also in the company. Frohman's company in Thoroughbred follows.

Murray and Mack are looked upon as fixtures for Thanksgiving week at the Fountain Square. Yesterday they opened in their new farce-comedy, *Flinnigan's Courtship*, to houses with standing room only. Their company is practically the same as last year, and abounds in good specialists.

Heuck's has Jacob Litt's production of *In Old Kentucky* and it was welcomed yesterday afternoon and evening by houses that were highly gratifying to the management. The company is well qualified to bring out the strong points in the drama, and nothing is lost by them.

Robinson's has the celebrated melodrama of Bartley Campbell, *The White Slave*, and the theatre will be packed by the many admirers of that style of play. A number of jubilee singers appear in the plantation scene, and the cast includes Helena Collier, Ella Sothern, Wilbur Hudson, Thomas Garrick and others.

The Star has a vaudeville attraction for the current week in Rose Sydell's London Belles.

Heck and Avery's Museum has boxing and performing monkeys this week, and an indoor circus. In addition to these attractions the vita-scope is still continued.

Next Friday evening Willis Irwin will give some readings and recitations at the Auditorium.

The Cincinnati Symphony Orchestra, under the direction of Frank Van Der Stucken, commenced its annual series of concerts Saturday at Springer Hall. Carl Haller, the violinist, was the soloist.

Haslin and Rainforth have been released from their lease of Pike's Opera House by Powell Crosley. A number of propositions have been made to Mr. Crosley looking to the renting of the theatre, but as yet no definite contract has been made. It has been reported that Nixon and Zimmerman, of Philadelphia, have been negotiating for the house.

May Langland, of this city, has joined W. H. Crane's company, and made her appearance last Friday in *His Wife's Father* as May Langdon.

The Damron Opera company will be at Springer Hall the week beginning Feb. 15, 1897.

Dixie Land, which played at the Star last week, brought its season to a close Saturday night on account of poor business. McIntyre and Heath, the star sketch team of the company, immediately joined Weber and Fields' Own company, which was at the People's.

Martha Morton was here Saturday night to oversee the production of her latest play, *A Fool of Fortune*, by W. H. Crane and company.

WILLIAM SAMSON.

## PHILADELPHIA.

Thanksgiving Week Bills in the Quaker City—Current News—Gossip.

(Special to *The Mirror*.)

PHILADELPHIA, Nov. 23.

All our managers have arranged a rare bill of fare for Thanksgiving week, and they ought to be thankful for the rich harvest they have been reaping since the commencement of the present season.

Colonel Mapleton's New Imperial Opera company opened to-night at the Academy of Music for a brief season of six performances. Aida is the opening bill, and Faust, La Sonnambula, and Andrew Chenier for two representations make up the week's repertoire.

The Empire Theatre company at the Broad Street Theatre here made an emphatic success, their opening week with Bohemia drawing crowded houses. Their repertoire this week includes Marriage, Liberty Hall, Sowing the Wind, and the Benefit of the Doubt. E. H. Sothern in *An Enemy to the King* follows Nov. 30. The new drop curtain at this theatre is beautiful in design and in keeping with the decorations, the subject being the "Charlatan."

De Wolf Hopper and company in El Capitan are in their fourth and last week at the Chestnut Street Opera House. To-night the two hundredth performance is being celebrated with Souvenirs. The Sign of the Cross follows Nov. 30, for two weeks.

Lost, Strayed or Stolen is the laughing event of the season and was received to-night at the Chestnut Street Theatre by a crowded house. It is a lively novelty and the company includes Louis Harrison, Georgia Caine, Rose Beaudet, M. A. Kennedy and a long list of versatile entertainers. The Gay Parisians follow Dec. 7 for three weeks.

Charles Frohman's company, headed by James Haworth and Annie Russell, in Bret Harte's play is the attraction for the week at the Walnut Street Theatre. W. A. Brady's big scenic production, *Under the Polar Star*, opens here Nov. 30 for three weeks.

A Good Thing, with Peter F. Dailey, is this week at the Park Theatre, his second engagement this season in the Quaker city. Flora Irwin and the supporting company of versatile comedians all share in the general applause, and a good week's business is assured. George Holland, with his new stock company, holds the week of Nov. 30, when *The Great Unknown* will be produced, with Mrs. Dion Boucicault, Frank Doane, and Mamie Gilroy. Week of Dec. 14, George Holland's company in *The Jilt*. For week of Dec. 7, *A Texas Steer*.

The Girard Avenue Theatre is noted for its liberality in scenic productions, and has one of the most complete stock companies seen in this city for many years; but this week the management surpasses all its previous efforts in the production of *A Fair Rebel*, which attracted a crowded house. Esmeralda is in rehearsal for Nov. 30.

The Cotton King, a fine scenic production, under the direction of William A. Brady, with an unusually strong company, is a big card this week at the National Theatre, attracting large business. Bookings to follow are *Power of the Press*, Nov. 30; *Hogan's Alley*, Dec. 7; *The Sporting Craze*, 14; *Frank Bush*, 21.

Florrie West with A Bowery Girl holds the week at the People's Theatre. The play is presented by an excellent company, introducing new songs and many new features which result in a pleasing performance. For week of Nov. 30, *Black Patti Troubadours*.

The Castle Square Opera company at the Grand Opera House have revived *Ermine* for

this week. *The Gypsy Baron*, staged by Andy MacCollin, for week of Nov. 30.

Forepaugh's Theatre with a grand scenic production of *Lynwood* attracted large houses. By arrangement with A. M. Palmer Captain Swift will be presented week of Nov. 30.

Frederick Trefts, who for thirty years was the doorman of the Arch Street Theatre, died at his home in this city last week.

Amy Lee and Frank Doane arrived in this city to appear here under George Holland's management.

Shaft No. 2, with a capable company headed by Frank Lossee and Marion Elmore, is at the Standard Theatre this week. *Coon Hollow* follows Nov. 30; *A Breeze*, Time Dec. 7; *The Sleeping City* 14; *Heart of Chicago* 21.

Dumont's Minstrels have made the hit of the season this week at the Eleventh Street Opera House with their new burlesque, *L. Cap I-Tan*. Hughey Dougherty, who plays the title-role, is aided by the entire company in funny parts.

De Wolf Hopper and his entire company have accepted an invitation to attend the matinee of 25.

Shrader, the healer and miraculous wonder worker, has accepted the offer of a spacious hall at Bradburn's Museum, and opened there to receive visitors.

Digby Bell and company, under the management of Duncan B. Harrison, is busy rehearsing *The Hoosier Doctor*, which will be produced shortly.

The Skelly Brothers intend to have Ernest Lacy's play of *Crom-a-Boo* rewritten, after which they will take it on the road.

The benefit in aid of the Cuban sufferers, at the Chestnut Street Opera House, Nov. 20, with the "All-Star Cast," as given in last week's *Mirror*, netted \$47.69.

MUSICAL NOTES—Madame Rose d'Erina, formerly a well-known vocal and piano soloist, gave an organ recital at Odd Fellows' Temple, Nov. 21. David Bispham will appear in concert at the Academy of Music, Dec. 3, assisted by Marguerite Hall, mezzo-soprano; Charles Gregorowitsch, Russian violinist; and the Orpheus Club, with Michael H. Cross as director.

James Thornton's Elite Vaudeville company disbanded in this city last Saturday night. The manager, Samuel Wolf, went to New York and failed to return.

S. FERNBERGER.

## A STATEMENT BY HENRY MILLER.

(Special to *The Mirror*.)

CINCINNATI, O., Nov. 23.—I wish THE MIRROR to deny the rumor that the production of *Hearts Ease* in Chicago added to A. M. Palmer's difficulties. The receipts for the two weeks' engagement, ended on Saturday last, amounted to exactly \$6750, thereby making a handsome profit. I have in my possession the box-office returns showing the above figures. The report that I am financially interested in the piece is also untrue. Some time after engaging with Mr. Palmer as a member of his stock company, he became aware of and negotiated for Hearts Ease, being entirely ignorant of my rights in the same. Upon the discovery of this fact, he prevailed upon me to allow him to produce it upon certain royalties. It is unfair to the authors and myself to attribute any measure of failure to a work that has done so well. HENRY MILLER.

## THE LAMBS OPEN THE SEASON.

The Lambs' Club formally opened the season last Sunday evening with the reappearance of the stock company (limited). A thrilling programme was rapturously applauded, and the excitement ended with a new burlesque by Clay M. Greene, entitled *The Secret of Gillette's Service*, in which appeared Ralph Delmore, Clark Scott, Burr McIntosh, Edwin Stevens, Walter Craven, Edwin W. Hoff, Edward A. Paulton, and De Wolf Hopper. Others in the bill were W. A. McConnell, D. Wormser, George Hamlin, Lincoln and Kemble, Adolph Fried, and Auguste Van Biene. Edwin W. Hoff was "collie."

## A TESTIMONIAL TO ROSE COGHLAN.

Rose Coglan is to be made, on Dec. 31, the beneficiary of a great testimonial performance to be given probably at the Metropolitan Opera House, under the direction of Charles Frohman in co-operation with the leading resident managers. The volunteers already on the list include H. Beerbohm Tree, E. H. Sothern, John Drew, Maude Adams, William Gillette, Viola Allen, and the Lyceum Theatre Stock company and fully fifty others.

## EXCELSIOR, JR., TO CLOSE.

Information from Boston announces that Rice's Exceisior, Jr., will close there Saturday night. At the office of E. E. Rice in this city the report was neither affirmed nor denied.

In this number of THE MIRROR is an advertisement of the rates to patrons of the Christmas MIRROR. Every member of the profession should be represented in the representative dramatic paper of the world, as well as the representative holiday publication. Read the rate card, decide upon the space you can afford, and send your copy before it is too late.

## PORTRAITS.

Full-page	\$95.00
Size 8½ x 5½	60.00
Size 5x4	25.00

## WILLIAM A. BRADY.

William A. Brady has perhaps more friends and fewer enemies than any other theatrical manager in America, and when one pauses to consider the scope of his interests, the reach of his enterprises, this feature is one of the most remarkable items in his meteoric career. Much of this sort of true success is due to the fact that, as Mr. Brady's friends delight to tell, he is no snob. When, under his management, Maurice Barrymore produced Roaring Dick and Co., at Palmer's Theatre last week, there were loud calls from the large audience of first-nighters, for Brady. And Brady appeared, clad in the rough costume, and capped by the tow-head wig of an English yokel, in which guise he had labored unrecognized on the stage—a new departure for a manager. Mr. Brady has risen from the ranks, and knows the business of the actor as well as of the manager.

Mr. Brady has successfully directed the dramatic career of James J. Corbett, has imported *The Cotton King* and *Humanity*, has made Trilby known all over the country, and has exploited, among many others, *Old Glory*, *A Naval Cadet*, and *Robert Gaylor*. This season has been the most notable in the managerial record of this enterprising young American. In a talk with a MIRROR representative the other day Mr. Brady briefly outlined his plans and enterprises for the current season.

"Before the end of another fortnight," he said, "I expect to have secured another play for Maurice Barrymore, which will be first seen in this city. I do not desire to confine Barrymore to any one part, but wish to give him the best possible opportunity for the display of his undoubted talents. In Mr. Barrymore's support I have the nucleus of an excellent company, capable of presenting the most admirable works, and the new play will be selected with a view to showing the entire organization to the very best advantage. Two well-known authors are now at work upon one play, and a prominent French dramatist is completing another—one—the better will be selected, needless to say. The new piece will be a costume play of the romantic order, something in the way of *The Duke's Motto* or *An Enemy to the King*. Roaring Dick and Co. is doing a good business and will be retained to alternate with the new play which will be produced next March or April, just before the time when I intend to send Maurice Barrymore, William Le Moyne, Edith Crane and a competent company to Australia, where they may also play Captain Swift, the great English and American success, which I have secured for the island continent. My Friend from India also goes to the antipodes under my direction, and negotiations are pending with two famous farce-comedy stars to travel to Australia for me. I shall in all likelihood have two or

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]  
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents for eight lines. Quarter-page, \$1. Half-page, \$2; One page, \$4. Two full "double" professional cards, \$2 for three months; \$4 for six months. Manager's Directory cards, \$1; one line for three months. Reading notices, one line, 50¢; one-half page, 75¢; one page, \$1. Charges for advertising purposes furnished on application. Back page class at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

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NEW YORK, - NOVEMBER 28, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN—THE BROKEN MELODY.  
BROADWAY—BRIAN BOYD.  
DALY'S—ADA REED.  
EMPIRE—JOHN DRAW, \$20 P. M.  
FOURTEENTH STREET—THE CHERRY PICKERS.  
GARDEN—RICHARD MANSPERF.  
GARRICK—SECRET SERVICE, \$30 P. M.  
GRAND OPERA HOUSE—THE POWER OF THE PRESS.  
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.  
HOYT'S—A FLORIDA ENCHANTMENT, \$20 P. M.  
HERALD SQUARE—THE MANDARIN.  
KEITH'S UNION SQUARE—VAUDEVILLE.  
KOSTER AND BIAL'S—VAUDEVILLE, \$15 P. M.  
KNICKERBROOKER—THE SIGN OF THE CROSS, \$2.50.  
LYCEUM—THE COURTSHIP OF LEONIE.  
MURRAY HILL—MAGGIE CLINE.  
PALMER'S—ROARING DICK & CO.  
STAR—ANDREW JACK, \$15 P. M.  
TONY PASTOR'S—VAUDEVILLE.  
WEBER AND FIELD'S—VAUDEVILLE.  
BROOKLYN.  
AMPHION—PUD'INHEAD WILSON.  
COLUMBIA—E. H. SOTHERN.  
MONTAUK—HEART OF MARYLAND.  
PARK—ROLAND REED.

TO ADVERTISERS.

Advertisers of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

WHERE is the man who said that organization and unity were impossible among actors?

THE productions in this city thus far this season have developed a larger number of successes than usual, and there are many promising new plays yet to come.

In the Christmas MIRROR this year the literature of the American stage will receive several notable contributions. Men and women of dramatic distinction have prepared a series of stories, poems and papers of unique anecdotal and historical value for the forthcoming number, which in point of variety of contents and pictorial beauty will eclipse all previous Christmas Numbers.

MADAME NORDICA's presence in New York caused a fluttering among the Metropolitan songbirds and gave Director GRAU a bad quarter of an hour. The cacophony that ensued disclosed for a brief moment the true side of operatic "harmony." Of course the Metropolitans are a happy, happy family, and equally of course from Mr. GRAU's noble tenor down there is no suspicion there of intrigue or favoritism. It is safe to say that had Mr. ABELL been still among the living Madame NORDICA's revelations would have remained unspoken and unwritten.

THE Society for Political Study, composed of women of this city, met last week to discuss bill-posting and posters. The fair members treated the subject exhaustively and with indignation, but when they came to particularize, it appeared that ingenuous business advertisers had offended them quite as seriously as theatrical advertisers. There is no doubt in any well-regulated mind that human kind is really suffering from an excess of posters, and that the moral sense is shocked frequently by their displays. But, such is the perversity of advertisers, it is probable that a discussion like that of this society will add to rather than mitigate the particular evils complained of.

SCOPE OF THE ACTORS' SOCIETY.

On other pages of THE MIRROR this week will be found a detailed account of the public meeting of the Actors' Society of America at the Broadway Theatre last Thursday.

The purposes of this meeting were explained in THE MIRROR last week. The chief aim of it was to put the public in touch with the Society and to call out expressions of sympathy for the movement which the Society embodies from persons of influence in other affairs of life and friends of the theatre generally.

That the meeting accomplished this purpose a reading of the account of the event will show. The audience gathered in the Broadway Theatre included persons of note outside of the theatrical profession, as well as a throng in every sense representative of that profession; a temperate and lucid address was made by the president of the Society, giving a history of the movement, explaining its plans, and expressing the hopes of those who are directing it; a popular clergymen of New York made a sympathetic speech, in which he pleaded for the more dignified drama, and admitted the great influence of the theatre for good; other speakers were made by prominent persons of the stage, and, most significant of all, letters of concern and friendship were read from distinguished men of various activities in this and other cities.

These letters, the sentiments of which are reproduced in THE MIRROR's report, reveal the high opinion held of the theatre as an institution by the best representatives of the great public, and show that associative effort by actors on the right lines of influence will command the sympathy and may depend upon the aid of the best minds that work for good results in other fields. But the Actors' Society of America, which from the beginning of its organization has had the earnest and hearty countenance of THE MIRROR, must at this moment—a critical moment in the Society's life—take heed lest a wrong impression of its scope be made, and by every means must it safeguard itself against influences that may insidiously hinder its plans and injure its prospects. THE MIRROR has held up the Society's hands, and will continue to assist the Society's work in the channels the organization has already outlined; and the honesty of this paper in the premises is emphasized by its solicitude, which is quickened even by superficial suggestions that there may be in the Society an element whose conceptions of the organization's uses are narrow and arbitrary, and whose internal influence, although at the moment insignificant, might discourage the support that influential persons outside would otherwise gladly give to the Society. Any such element is now plainly quite powerless to commit the Society to any principle foreign to the declarations of its constitution or antagonistic to the ideas of its present capable, broad-minded, and conservative directory; and it is best now to signify the confidence which that directory inspires as to the future conduct of the Society's affairs.

THE MIRROR frankly broaches this subject because it is as anxious that the public and the profession should fully understand the matter as it is that the Actors' Society of America should continue steadfastly on the way originally marked out for it. There is now no evidence that the Society will not continue on that original way, and there is every evidence that if it adheres to its original principles it will accomplish more good than even its projectors have dreamed to be possible.

The presumptively false notes sounded at the meeting of the Society are fully disclosed in the report of that meeting. One was a suggestion for affiliation with the Musical Protective Union, in the form of an overture from the President of that body. The tender was courteously received, but THE MIRROR is assured that no general affiliation between the Society and the Union is possible, and that any parity of interests will be confined to reciprocal information as to irresponsible managers who may victimize members of both organizations. This is legitimate. The other false note was sounded by one of the speakers, Mr. HEARN, an actor of eminence, ability and good circumstances, whose well-known socialistic ideas, probably inhibited during the years when he was less fortunate and less famous, seem now to have but a theoretical basis. But the meeting of the Actors' Society was no place for socialist propaganda or for a political harangue. As individuals, actors may properly cherish and expound the ideas that appeal to them, but the Actors' Society of America has other subjects than socialism to consider and other business than politics in hand.

THOSE daily newspapers that pride themselves on their self-assured good English will find food for profitable study and reflection in the articles now appearing in THE MIRROR on "Errors, Grammatical and Dictional." They stand in need of just such a schoolmaster as Mr. AVRES.

PERSONALS.



FISKE.—Minnie Maddern Fiske, who has been rehearsing her company for several weeks in this city, will on Thanksgiving Day open her season in Pennsylvania in The Right to Happiness, under management of A. M. Palmer. In this play Mrs. Fiske is believed to have the best medium for the display of her ability as an actress yet offered, and her company is admirably fitted to assist her work in the chief part, which is said to be novel, sympathetic, and of absorbing interest.

ROSENTHAL.—Moritz Rosenthal was taken ill at Boston, last Friday, and was unable to appear in concert there. The physicians expect his prompt recovery.

STEPHENS.—R. N. Stephens who was reported to be seriously ill in Cleveland, O., has recovered and returned to New York, where he is at work upon the first of three plays he is required by contract to provide before next Summer.

BURNETT.—Mrs. Frances Hodgson Burnett's new play, The First Gentleman of France, will follow The Courtship of Leonie at the Lyceum.

THOMPSON.—W. H. Thompson dislocated one of his arms during the performance of Under the Polar Star at the Harlem Opera House, Nov. 16, and may be retired for some time, an understudy playing the part.

HILL.—J. M. Hill, it was rumoured last week, will soon reappear in the local theatrical field.

HAWORTH.—Joseph Haworth, who is winning praise everywhere for his acting in the leading part of Sue, has received an offer from Eugene Robinson to star next season in an elaborate revival of Paul Kauvar. Mr. Haworth has not yet come to a conclusion in the matter.

GARDNER.—Beerbohm Tree's business manager this season is Fitz Roy Gardner, who has been connected for a long time with London journals. His all-round experience makes him especially valuable to Mr. Tree. He has studied dramatic productions in London for many years past with a critical eye; he is a great admirer of American journalism in its better aspects; he is not often caught napping, and he is more than six feet tall in his stockings.

WEIS.—General Manager Albert Weis, of the Greenwall Theatrical Circuit Company, left for Galveston last week. En route he will visit the various cities where the theatres controlled by the company are situated.

HENDERSON.—Announcement is made of the engagement of Frank E. Henderson, manager of the Jersey City Academy of Music, to Sarah Constantine Albaugh, of Long Branch, daughter of John W. Albaugh, manager of the Lafayette Square Theatre in Washington. It is a pleasing privilege to record the marital plans of these young people, who represent two prominent and highly respected theatrical families.

HARRISON.—Maude Harrison is reading plays at the Hotel Grenoble in the hope of finding one that will meet the requirements of her cherished plan to make a production on her own account. If she succeeds in finding a clever comedy with a part on the lines of her early success, Mrs. Brown in The Banker's Daughter, she will undoubtedly blossom forth as a popular star. Meantime, Miss Harrison will be seen from time to time in special engagements.

VALLEAU.—Marie Valleau, whose clever acting as Mary Foster in the Garden Theatre production of The Two Escutcheons last season evoked much favorable comment, has gone to Salt Lake City to assume the post of leading lady in the stock company at the Grand Opera House.

ABELL.—Una Abell, who was Madame Modjeska's leading lady last season, has been engaged for the Lyceum Theatre stock company by Daniel Frohman. Miss Abell appeared successfully with Felix Morris in The Old Musician last Thursday for the Catholic Orphans' benefit at the Metropolitan Opera House.

LITVINNE.—Madame Litvinne, the soprano, arrived last Saturday from Europe to sing at the Metropolitan Opera House. She has not been in America since 1884.

ARTHUR.—Julia Arthur will play Queen Anne in Sir Henry Irving's revival of Richard III. at the London Lyceum.

GREY.—Katherine Grey, who has been seriously ill at the Hotel San Remo, in this city, is now rapidly recovering her health.

RUSSELL.—Tommy Russell, who was famous all over the country a few years ago in the title part of Little Lord Fauntleroy, is now winning honors quite different as quarter-back of the football team of the University of New York.

MANNERING.—Mary Mannerling, the English actress who is to appear as leading lady of the Lyceum Theatre Stock company in this city,

made a successful American debut in The Courtship of Leonie, at Hartford, Conn., last Friday.

NETHERSOLE.—Olga Nethersole's ambition to be a manager of a London theatre will prevent her coming to America next season.

BARRETT.—Mrs. Lawrence Barrett has decided to make her home in England.

HOYT.—Rehearsals of A Contented Woman in which Caroline Miskel Hoyt is to appear at Hoyt's Theatre will commence next week.

MR. TREE'S SECOND VISIT.

Beerbohm Tree and his company arrived Saturday on the St. Louis. Mr. Tree remained in town until Sunday to be the guest of honor jointly with Gilbert Parker at a Lotus Club dinner—over which Vice-President White presided and at which, among others, Bronson Howard, Clay M. Grane and Augustus Thomas spoke—and then followed his company to Washington where his second American tour began at the Lafayette Square Theatre with a performance of Henry Arthur Jones's The Dancing Girl.

That play will remain the bill until Thursday night when Gilbert Parker's dramatization of his successful novel, "The Seats of the Mighty," will be produced. Mr. Tree's season at the Knickerbocker Theatre in this city, which will begin on Monday next instead of a month later, owing to the curtailment of the engagement of The Sign of the Cross, will be inaugurated by Mr. Parker's play.

Mr. Tree's company has for its leading lady Kate Rorke. Other members are Jeanette Steer, our old friend Lionel Brough, Lawrence Cartley, J. G. Taylor, Edith Osterle, and Gerald Du Maurier, a son of the late novelist. Mr. Tree's stage manager is Alfred Wigley, who was here in the same capacity last season. Fitz Roy Gardner is the business manager.

After his New York engagement Mr. Tree will be seen in Philadelphia, Baltimore, Brooklyn, Boston, Montreal, and Toronto.

ALEXANDER SALVINI RECOVERING.

Mrs. Alexander Salvinis writes from Florence to her friend, Mrs. George W. Hendee, of Springfield, Mass., that her husband is on the road to recovery. The doctors gave him up twice while he was ill at his father's villa, but each time he rallied, and at the approach of cold weather it was decided to remove him to Florence. There an operation was performed which was more successful than the doctors dared to hope. "If he does recover completely," says Mrs. Salvinis, "his health will probably be better than it ever has been before. Of course it's going to be a long time, for he has been very ill. I didn't suppose anyone could be so sick and live."

LETTERS TO THE EDITOR.

NOT WILL N. SMITH.

SARDIS, Miss., Nov. 13, 1896.

To the Editor of The Dramatic Mirror:

In justice to O. H. Johnstone, manager of Our Dorothy, and myself, and for the protection of managers and others in the South, will you kindly state that a person is using my name and announcing himself as business representative of the Our Dorothy company? He is making contracts and obtaining goods under false pretences, and is "wanted" in several places. I am a member of the Our Dorothy company, but have nothing to do with the advance work. Mention of this in your columns will put interested persons on their guard. Yours truly,

WILL N. SMITH.

A STATEMENT FROM MARIE WELLESLEY.

CHICAGO, Nov. 19, 1896.

To the Editor of The Dramatic Mirror:

Sir.—A paragraph appears on p. 23 in THE MIRROR of Nov. 21 accusing the Hoyt Comedy company of piracy and mentioning my name as one of the leading players.

I had just concluded a four weeks' stock engagement, and on the way home accepted the above engagement for four weeks.

I played ninety-five consecutive weeks, closing just before election. I used only my own plays, and those I paid royalty for—Howard and Doyle. My company was styled "Marie Wellesley's Players," and having left a clean and good reputation after a prosperous season, I feel doubly regretful to have my name associated through ignorance of the repertoire I was to play in with piracy after having conducted my own empire without piracy for nearly two years, especially as I am to return to my tour, and am booked all through the Summer in remarkable city theatres. You can readily see how the paragraph referred to may injure me, and I trust you will correct the above.

Yours very sincerely,

MARIE WELLESLEY.

PLAY TITLES.

Entered at the office of the Librarian of Congress from Oct. 12 to Nov. 7, 1896.

THE GOLDEN GOOSE. By Julius B. Booth.

JOHN ANDERSON, ON THE PACIFIC OR 1897. By George L. Jackson.

THE FLYING WRENDE. By Grace Livingston Furniss.

A DEAD HEAT. By Walter H. Baker and Co.

SACRED DAVIS. By W. D. Fox.

AN GANDHA'S CHRIST. By Elsie Malone McCollum.

A SUMMER OUTING. By Oliver Guy Magee.

A COLONIAL DAME. By Clarence Herbert New and Robert B. Chee Smith.

DIE ZAUBERER VON NIL. By Harry B. Smith.

THE RECEPTION OF THE MONTHS. By Louis Alexander.

LADY NANCY. By White-Smith Music Pub. Co.

THE RIVALS. By Walter H. Baker and Co.

THE PILGRIMS. By Ella H. Biegelow.

WILL YOU MARRY ME? By Robert Julian.

MA DUDENBERRY AND HER GEARLS. By Mrs. H. J. Quash.

BUDGLASS. By Robert Julian.

A NUGGLE OUTCAST. By J. A. Fraser, Jr.

ERIN GO BRAIG. By Bernard F. Moore.

JOS' ASH'S COURTESY. By Horace C. Dale.

## THE USHER.



For several weeks there has been an undercurrent of suppressed excitement about the offices of THE MIRROR which visitors could not fail to notice, and which unmistakably pointed to the belief that something was "going on."

Something is going on—going on uninterruptedly and very actively, in fact. That some thing is the work of preparing the Christmas MIRROR. Sundry persons visit'ing the counting room have seen a procession of strange men vanishing through the doors leading to the editorial rooms, and they have caught stray glimpses of lithograph proofs bright with color; of huge portfolios overflowing with drawings bearing the signatures of celebrated artists and illustrators; of great rolls of printer's proofs; of "copy" in the handwriting of distinguished actors, dramatists and critics; of engravings large and small in wonderful prolixity.

And sundry persons, suspecting the meaning of all this and knowing what manner of thing it foretells, have chuckled in the anticipation.

Well, the profession have a right to expect a Christmas MIRROR with more of artistic beauty and of literary delight than ever before; for has not THE MIRROR set its own pace, and has not its Christmas Number grown better and better every year?

The publication in question involves a large outlay of money and a larger outlay of ingenuity and pains; but the expenditure in both directions has proved always profitable and, more than everything else, it has reflected always credit and dignity upon the profession whose gifts and genius it represents so graphically. A never-failing source of satisfaction to actors and managers is the knowledge that the holiday annual of their own particular organ is indisputably the handsomest, the largest, the most interesting and the widest circulated of the many American Christmas numbers.

The list of contributors this year excels any with which the Christmas MIRROR has been honored hitherto. There will not be a page between the covers that the reader will not find crowded with good matter.

In this connection, by the way, the Publisher asks for a paragraph or two all to himself in which to thank the patrons of the Christmas MIRROR for the promptness they are manifesting in engaging advertising space as well as for the liberality of their orders.

He says that as good wine needs no bush so the preeminent advantages of the Christmas MIRROR need no special emphasis. But he warns all tardy advertisers that the date for issuing the "last call" is now near at hand, and he advises them to send their copy in at once if they would escape burdening themselves with a sense of bitter disappointment that will last for a twelve-month.

The early advertising bird catches the desirable worm of best "position." *Verba sap.*

The leases of two or three New York theatres are in the market. The tenant of one well-known establishment is eager to get rid of it at any price, and in another case the house has been offered at a rental of \$10,000 less than the owner has received hitherto.

Of New York it is especially true that theatres are worse than useless to managers unless they can either exploit or control enough of the best attractions to keep them on a steadily paying basis.

Here competition is feverishly active; our public rejects plays and stars that enjoy deserved popularity elsewhere; stupid and ignorant criticism is the order of the day, combined with an evident preference to whoop up trash and sensationalism, on the principle, perhaps, that it goes with the prevalent journalistic policy of appealing to vulgar and vitiated tastes; the cost of conducting a metropolitan theatre is greater than that of conducting a theatre anywhere else in the land, while the opportunities for profit are comparatively smaller.

In these circumstances, is it strange that the management is a hazardous business; that managers frequently get into tight places, and that it is easier to lease a New York playhouse than to pay its rent?

Why is it that the men identified with management in this city now and, during the past quarter of a century have been unable to accumulate fortunes, while a number of their brethren in Chicago, Boston, Philadelphia and elsewhere are independently wealthy? Why is it that with few exceptions our theatres do not remain for a long period under the same management? Look back at the names of the men who conducted the principal theatres ten years ago and compare them with the names of their present managers. Why, within the short space of two years a half-dozen playhouses have changed hands, and it is quite within the bounds

of probability that another half dozen will reveal similar transformations during the year to come.

Charged with the responsibilities of meeting a weekly requirement of from \$1,500 to \$3,000, cut off from former methods by the growing unwillingness or inability of traveling stars and combinations to pay big rents or to furnish heavy guarantees, is it to be wondered at that management in New York is becoming a more and more uncertain matter?

Recurring to the contributory influence of the daily press of this town upon the conditions described, it is only necessary to cite one more fact—if another fact is really needed—to illustrate the unfriendly attitude of these publications toward the stage.

In proportion to their number managers are heavier advertisers than any other class. All theatres advertise; all merchants, for instance, do not advertise. What recognition of this is made by the newspapers? They exact higher rates for theatre advertisements than for mercantile advertisements, and papers of restricted circulation that are able to get only half the rates of such publications as the *Sun* or the *Herald* for general advertisements demand and receive from managers approximately the same prices as the *Sun* and the *Herald*.

On its face and as simple business proposition this is an extortion. Its beginning dates from the advent of the commission-on-ads critic and the scamping dramatic reporter. Managers submit to it, I suppose, to avoid a form of hostility whose injurious effects they mentally exaggerate.

It is in this generous manner (coupled with milk bath imbecility and naughty-sisters rot in the reading columns) that the great and glorious press of the Empire City encourages theatre management and dramatic art.

The suggestion to nominate Walter Damrosch president of the Musical Union and that gentleman's expression of willingness to accept the office in case of a positive assurance of election comes in the nature of a surprise.

The Musical Union evidently has forgotten its old quarrel with Mr. Damrosch and that gentleman has apparently forgiven the organization which once required his men to lay down their instruments and refuse to play with an imported cellist.

The mention of Mr. Damrosch's name in connection with the Union would imply that that body has experienced an awakening to the need of elevating the artistic standard of its membership.

If Mr. Damrosch's election would mean an improvement in the character of orchestral music in the theatres many a prayer will go up for it from long-suffering playgoers. The grade of *entr'acte* music at present is beneath contempt.

In the lobby the other night a *raconteur* told this story—a new one to me.

An actress in one of the resident companies lives in a big apartment hotel not far from Seventy-second Street and the Park. Meeting there a wealthy but somewhat illiterate woman, they fell to discussing the character of their fellow guests and the neighborhood generally.

"So far as one can judge from outward appearances," remarked the actress, "there are a good many of the *sous-entrepôts* among them."

"Yes, indeed," sighed the woman. "But it's the same all over town since Dr. Parkhurst had them hunted out of the Tenderloin."

I took occasion last week to refer to an advance "courier" or circular used to advertise an actor named Paul Cazeneuve, in which his performance of D'Artagnan in *The Three Guardsmen* is compared with that of the younger Salvini to the latter's disadvantage. I referred to the obvious bad taste and unprofessional practice disclosed by this advertising method.

My remarks have called forth a letter from Mr. Cazeneuve in which he seeks to explain. He says:

The facts of the case are that after my tour through Canada, upon entering the United States, my advance agent with more zeal than discretion took upon himself to conceive an advance courier or herald containing the words "the other star." Upon my arrival at the place where such courier was used it was adversely criticized by me and several members of my company, who had also been with Salvini. I at once gave instructions to discontinue the couriers having such personal comparisons and they were only used in two stands.

This is all very well, and Mr. Cazeneuve's explanation would satisfactorily exculpate him from intentionally striving to push himself at the expense of another actor were it not for one or two circumstances and for something else in the letter that he sends me.

In the first place a copy of the courier in question was mailed to me, and it is reasonable to presume that I was not the only journalist favored with it. That disposes in part of Mr. Cazeneuve's assertion that its use was confined to two towns.

In the second place, although Mr. Cazeneuve repudiates the action of his singularly independent advance man in adopting this style of announcement and admits that his bad taste struck him and members of his company immediately they saw it, he goes on to say in his communication that "If the newspapers made comparisons between Mr. Salvini and myself in the character of D'Artagnan which were complimentary to me I have every reason to be gratified and every right to use such notices in a proper way to place myself before the public, and in doing this I in no way deprecate or reflect on Mr. Salvini. Every business man has a right to advertise the nature and the quality of that which he offers to sell to the public, and it is for the public to judge and decide if his claims and statements are true."

The question of a man's "right" to advertise in the manner described was not questioned by me. In the soap and baking-powder industries it is customary, I believe. But if Mr. Cazeneuve is a business man simply, and not an artist, why

does he conduct his affairs in such a way that his advance agent is able to "conceive" an alteration of his advertising policy? And if he considered "the other star" circular proper, why did he take steps to suppress it?

According to the testimony of the reliable Rochester *Post Express*, Mr. Cazeneuve is a good enough D'Artagnan to stand on his own merits. If he is better than Salvini, he will be wiser hereafter to let others say it.

The visitors to Daly's last night received a highly interesting contribution to the literature of the American stage—a volume from the pen of Edward A. Dithmar, the respected dramatic critic of the *New York Times*, entitled "Memories of Daly's Theatres."

The book is a record, delightfully written and artistically presented, of the twenty-seven years of Mr. Daly's career as a dramatist and manager. That means, of course, that a very wide field is covered, for in respect to activity and important achievement Mr. Daly's career has probably but one parallel in the annals of this period.

Mr. Dithmar interestingly dwells upon Mr. Daly's early struggles and the gradual fulfillment of his ambitions. It is the account of his successes at the two Fifth Avenue Theatres—the house in Twenty-fourth Street and the later building at Twenty-eighth Street and Broadway—that furnish the greatest interest. Names that have since become famous are identified inseparably with Mr. Daly's management at that period. Mrs. Gilbert, Agnes Ethel, Clara Morris, Fanny Davenport, Davidge, Lewis, Harkins, Fisher are a few of these. Miss Rehan's art is appreciatively expounded in connection with the record of Daly's Theatre since its opening in 1879.

The extent of Mr. Daly's services to the drama is understood when Mr. Dithmar's list of his productions is scanned. They comprise fifteen Shakespearean revivals, in which the younger element among his patrons will be surprised to find Hamlet, King Lear, Othello, and Romeo and Juliet, for it is with the comedies that they have had chiefly to do as spectators.

Sixteen old comedies are placed to the manager's credit also, presented between 1879 and 1885. Altogether the casts of nearly two hundred and fifty productions are included in the chronological record of Mr. Daly's management.

Mr. Dithmar's work is charmingly illustrated with portraits of leading players that have appeared under Mr. Daly; several pictures of the manager himself at successive periods; reproductions of notable playbills; views of the various theatres, and for a frontispiece a photo-gravure of Miss Rehan from Sargent's painting. A sonnet to that actress by Justin McCarthy begins the book, and a tribute to Mr. Daly from the pen of John Talbot Smith concludes it.

An actor—a star—who devotes his voice and pen to issues of the radical order when he is not gathering in the shekels by the representation of "realistic" plays, at a meeting of the profession the other day, preached about the duties that the player owes to himself and his brethren.

I am told that this actor is now paying the magnificent salary of twenty dollars a week to two members of his company who are jointly engaged.

He is successful; he is making money; he is generous with views upon the betterment of the material condition of the employed. But he expects two of his actors to live on the road on twenty dollars a week.

It is in the difference between theory and practice that the hypocrisy of blatant demagoguery stands revealed.

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## STUDENTS HONOR JOSEPH JEFFERSON.

Last Thursday afternoon Joseph Jefferson had a novel experience at Baltimore. He delivered a lecture to the students and faculty of the Baltimore Medical College, drank tea with them and their friends, and held an impromptu reception in the parlors of the Maryland General Hospital. After this he entered his carriage to drive back to the hotel. The students, however, assisted by many of the audience who had listened to the lecture, proceeded to take matters into their own hands. They deposed the coachman from the box, unharnessed the horses, adjusted a long rope to the carriage, and dragged Mr. Jefferson in triumph to his hotel. He appreciated the honor, and the enthusiasm that prompted it, but nevertheless was glad when the hotel was reached. As he alighted from the carriage, he remarked in his quaint way: "Young gentlemen, I thank you for this demonstration. You must all be stars, for you have good drawing qualities."

## THE DAMROSCH OPERA SEASON.

Carl Harden, stage manager of the Damrosch Opera company, arrived from Europe last week. With him came Gerhard Stehmann, the baritone, and Herr Moss Lammer, the harpist. Frau Mohor-Ravenstein, who is to take the place in the company left vacant by the death of Frau Klafsky, and Ernst Kraus, who replaces Max Alvar, will arrive early next month. The Damrosch season will open with *The Flying Dutchman*, and will include a performance in its entirety of the famous Nibelung Trilogy.

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## BAND INSTRUMENTS DEMOLISHED.

A railroad accident occurred at Erie, Pa., last Sunday, in which a baggage car carrying the musical instruments belonging to Gilmore's Band was wrecked. A valuable cello owned by Victor Herbert was badly damaged, and several other costly instruments suffered more or less. The band was unable to give the concert advertised for Sunday evening.

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## KLAFSKY'S FATAL ILLNESS.

Herr Lohse, husband of the late Frau Klafsky, Lohse, arrived from Europe last Thursday, and indignantly contradicted the rumor that his wife had committed suicide. The cause of her death, he states, was a tumor of the brain, for the relief of which a trepanning operation was unsuccessfully undertaken.

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## GOSSIP OF THE TOWN.



Above is a portrait of Augustus Pitou, Jr., a young man who promises to achieve distinction in amusement enterprise, a taste for which he inherits from his father. Young Mr. Pitou is not yet of legal age—he attained his twentieth year last September—but he has shown remarkable aptitude for the business branch of the theatre. When his father took possession of the Grand Opera House in this city, the son was placed in the box-office as assistant treasurer. He had been in that position but a short time, however, when he disclosed an ability for the details of the office that led to his promotion to be the treasurer of the theatre. He inherits many of his father's business qualifications, and has others of his own, and he became very popular in this place, showing a discretion unusual for his years. Augustus Pitou has been so pleased by the business ability shown by his son that he has now made the young man business manager of *The Power of the Press*, one of the veteran manager's road attractions, with which he will travel. Augustus Pitou, Jr., is well known in social circles uptown, and is an amateur athlete of note. He has won prizes as a sprinter and an oarsman, and is a member of several athletic and boat clubs. He is five feet eight inches in height, and weighs 176 pounds. He enters upon the serious business of the theatre well equipped physically and mentally, and every promise of success is made for him.

Clara Thropp sailed for England last week.

Digby Bell will present Augustus Thomas' new play, *The Hoosier Doctor*, at Newark, N. J., on Dec. 5.

Max Freeman is engaged for *A Contented Woman*, announced at Hoyt's Theatre in January.

Fanny Davenport will open at the American Theatre on Dec. 7, presenting *Fedora*, *La Tosca*, and *Cleopatra*.

Manager L. N. Scott, of St. Paul, was in the city last week closing bookings for his three theatres for this and next season.

Rachel Gage, a belle of St. Louis, has surprised the social element of that city by announcing her intent to go on the stage. She has been engaged, it is said, for a small part in *The Brownies*.

Mattie Vickers and her new company are rehearsing her new comedy, *Jacquine*. They are to make a tour of Wisconsin, Minnesota and Iowa, returning East about the holidays. Miss Vickers' company includes R. G. Folsom, Fred C. Truestell, Henry Macsuley, G. N. Blasindell, Miss Lessi, and Miss McElrath. R. G. Folsom will attend to the management of the tour.

The part of D. W. Bradbury, in *A Midnight Bell*, played by Anna Ward, was the first notable role in which Maud Adams appeared.

Duncan B. Harrison, Digby Bell's manager, has secured *The Pacific Mail* from W. H. Crane, and will use it in furtherance of his plan to introduce Mr. Bell as a regular comedian.

F. B. Trent, manager of the Opera House at Waycross, says that Bell's Comedians are not booked at his house for the week of Dec. 23-28, as reported in their "dates ahead."

Managers Thomas G. Leath of Richmond and L. N. Scott of Minneapolis are in New York.

Laura Burt has received the first act of *The Lily of Llandaff*, the new play which H. Grattan Donnelly is writing for her. She is greatly pleased with it.

Reports of excellent business are received from Daniel Sully's company, which is presenting the new play, *O'Brien the Contractor*. Mr. Sully is booked for return dates in nearly all the towns he has visited with it.

Frank Doane and Amy Lee have sold their interest in the Alcazar, San Francisco, and have returned to Philadelphia. There were too many managers interested in the house to enable all to make a good profit; hence, their withdrawal. Mr. Doane and Miss Lee will look for a suitable joint engagement.

Kittie Beck, who has played soubrette parts with *The Voodoo*, *Neil Burgess's County Fair* and *A Booming Town*, has joined the Murray and Mack company.

The Lotus Club will give a dinner to the Rev. John Watson (Ian McLaren) on the evening of Dec. 5. The first art exhibition of the season will be opened on Saturday night, and continue on the Monday and Tuesday following, when a selection of thirty-six American paintings from the collection of William T. Evans, of the art committee, will be shown.

The souvenir presented at the fiftieth performance of *A Florida Enchantment* at Hoyt's Theatre was a silver pencil top, made by the Gorham Company. Nothing so useful and sensible has been used for celebration gifts by managers of this city.

A telegram from Clay T. Vance, of Blaney's Boy Wanted company, last Friday, said that people were turned away by that piece in Oshkosh, which was referred to as "the best night stand in the Northwest."

Open time for first-class attractions, three nights or week stands. Our prices always 10-20 cents. Repertoire, combinations or musical comedy. No burlesque or vaudeville. Academy of Music, Olean, N. Y.

## AT THE THEATRES.

Academy.—The Two Little Vagrants.

Melodrama in four acts, adapted by Charles Klein from the French by Pierre Decouelle. Produced Nov. 23.

George D'Armont . . . . Edward J. Ratcliffe  
 Captain Robert D'Albert . . . . Thom's Kingston  
 St. Henri . . . . Giles Shine  
 Le Renard . . . . Doré Davidson  
 Mulot . . . . George Fawcett  
 Padert . . . . Eugene Sanger  
 Boise . . . . Lawrence Eddinger  
 Brisquet . . . . Edward Morgan  
 Dr. Vernier . . . . Thaddeus Shine  
 Dr. Humbert . . . . William Fortune  
 Gouguine . . . . Thomas Story  
 Superintendent . . . . Charles Bunnell  
 Patient . . . . Thomas Smythe  
 Sexton . . . . Henry T. Harrison  
 Gendarme . . . . C. H. Heath  
 Servant . . . . Frank Thayer  
 Helene D'Armont . . . . Annie Irish  
 Fan Fan . . . . Jessie Bussey  
 Claudio . . . . Minnie Dupree  
 Carmen St. Henri . . . . Frances Gaunt  
 Zephyrine . . . . Alice Fisher  
 Sister Simplex . . . . Mabel Eaton  
 Marmite Goguelin . . . . Lizzie Rachelle

With its phenomenal record in Paris, under the title of *Les Deux Gosses*, its great success in London, and its equally auspicious career in Boston, *The Two Little Vagrants* came hitherward with everything in its favor. A large and most appreciative audience accorded an enthusiastic greeting at the Academy of Music last evening. The story is intensely melodramatic.

Helene D'Armont visits Captain D'Albert, lover of her married sister, Carmen St. Henri, to persuade him to end a compromising correspondence with the sister. The captain agrees, but sends the letters to an orderly, who is injured and removed to a hospital where Le Renard, a thief, steals the letters. The captain writes to Carmen warning her of the theft, but George D'Armont, Helene's husband, gets this note, and believing his wife unfaithful, casts off Helene and gives her child to Renard to be raised as a criminal.

Seven years pass. D'Armont's child, now called Fan Pan, has been brought up by Renard's wife, Zephyrine, along with the thief's little nephew, Claudinet. The children are taught the most adept tricks of the criminal, but no amount of evil influence breaks down the natural nobility of little Fan Pan. His youthful companion in iniquity is older, but emaciated and dying in the clutches of consumption. The two wretched boys long to have each other above all else in the world.

One day Renard overhears at a church a conversation between D'Armont and Helene concerning their child, and, believing them reconciled, seeks to get money by restoring Fan Pan, but the child, wearying of his horrible life, has run away, and Renard sues to institute Custody. Fan Pan later appears at the D'Armont home, the deception is recognized, and Fan Pan goes to the thieves' den to recover the stolen papers that involve Helene's honor. The child finds his father, D'Armont, imprisoned in the den, rescues him and secures the precious documents. The rogues give chase when the escape is discovered, and overtake their prey at the Austerlitz canal, but Fan Pan opens the locks, and Renard is drowned.

Hoping to recapture Fan Pan, the thieves enter the D'Armont house. Claudinet alarms the house and is killed in saving the life of his child friend, Fan Pan. So the play ends in sadness when a happy finale seemed within so short a time.

The production is thoroughly admirable, and the scenic effects, particularly the dismal picture of the locks, call for much praise. The company is generally capable, and in some parts most excellent.

As the pitiful little vagrant, duo, Minnie Dupree and Jessie Bussey were most impressive. The wretched, suffering, tiny Fan Pan of Miss Dupree is a really remarkable impersonation, but no more extraordinary than the sad little Claudinet of Miss Bussey. The ensemble pair of children make a picture that will live for a long time in the memory.

Next to the two vagrants, the honest fan to Dore Davidson, as the amiable, black-hearted R. and, and Alice Fisher as his equally good-natured but less depraved wife. Edward J. Ratcliffe is cast for the singularly improbable part of the overzealous D'Armont, and he does as much, perhaps, as is possible. Annie Irish is a charming Helene, giving several scenes of extraordinary strength.

The rest of the cast is well selected.

## Daily's.—As You Like It.

Ada Rehan and Mr. Daly's company returned to New York last evening and appeared in a sumptuous revival of Shakespeare's delightful comedy, *As You Like It*. Of course the audience was large and brilliant, and gave Miss Rehan a royal welcome on her appearance. The comedy was produced with the care which is always observed at Daly's, and although familiar faces were among the newcomers proved themselves worthy of the confidence reposed in them by Mr. Daly.

Miss Rehan's performance retains the charm and grace which made it so successful on the occasion of her first appearance as Rosalind. She reads her lines with the same nicely of expression as of yore, and won hearty recalls at the end of each act.

Charles Richman made a handsome and dignified Orlando. Edwin St. Vens was effective as the banished Duke. George Clarke made his usual hit with the "Seven Ages" speech. Percy Haswell was an amusing Audrey and Ward Hoffman a pretty and pleasing Celia. Herbert Graham escaped the spot of Touchstone, which James Lewis had made especially his own. Of course Mr. Graham's performance lacks the vivacity with which Lewis invested the part, but he did well, all things considered.

The mounting was superb. Entirely new scenery by Frank Roberts, Bruce Smith, and Frank Burridge, and exquisite new costumes by Maurice Hermann were used. The music, both vocal and instrumental, was up to the usual standard, and nothing that could add to the effectiveness of the performance was left undone.

Miss Rehan will appear hereafter on Monday, Wednesday and Friday nights and at the Saturday matinee. The Geisha will be the bill on Tuesday, Thursday and Saturday evenings and at the Wednesday matinee.

## Garden.—Richard III.

No one will question the high position that Richard Mansfield holds on the American stage. Indeed, there are many who consider him our foremost actor in character parts. But even his most ardent admirers would hesitate to credit him with tragic genius. He certainly did not prove himself possessed of the mantle of Edwin Booth in his personation of Richard III. at the Garden Theatre last evening.

Even if his mannerisms of gait and gesture, that have grown very pronounced of late, had not ruined his chances of an artistic portrayal, his reading of the text would have subjected him to unfavorable comparison with other actors who have ventured to interpret this great Shakespearean role. His trick of finishing sentences with a rising inflection is bad enough in a modern character part, but when applied to the blank verse of tragedy it becomes almost ridiculous.

There is this much to be said in favor of Mr. Mansfield as Richard—his personal magnetism rivets the attention of the audience throughout the performance. Those, however, who had seen his characterization of the vacuous Mr. Hyde could not help but draw the conclusion that his hunchback monarch is a twin brother of Dr. Jekyll's alter ego.

Beatrice Cameron was competent and pleasing, but not especially useful as Lady Anne. Henry Jewett was a man to advantage as the Earl of Richmond, as was also William Redmond as the Duke of Buckingham.

The large cast included Alice Pierce, Gladys Laird, C. Dwyer, Frances Kingston, H. E. Evans, H. Allen, Benjamin N. Johnson, H. C. Dalton, Wilkes Steward, Stuart Page, W. Courtney, G. Stuart Christie, J. W. Weaver, Charles Caumont, Herbert Stuart, Sydney Cartington, Charles Baker, David Playfair, Arthur Smythe, Dr. W. Allyn, Frank Vaughn, Alexander James, Seymour Pierce, Alice Butler, Charlotte Walker, Edith Evelyn, Ethelreda Wever, May Pierce, Gertrude Angarde, and May Lovell.

## Academy.—Grand Opera.

Colonel Mapleton closed the New York engagement of the Imperial Opera company at the Academy of Music last Saturday evening. The final week was devoted to repetitions of André Chénier on Monday and

Wednesday nights, to two performances of Lucia di Lammermoor on Friday night and at the Saturday matinees respectively, and to a performance of Il Trovatore at popular prices on Saturday evening.

André Chénier was fully reviewed in *The Mirror* last week. Lovengrin had been announced for the Friday night performance, but Lucia di Lammermoor was substituted in consequence of the indisposition of Susan Strong.

The cast of Lucia included De Anna as Ashton, Signor Pinto as Raimondo, Boselli as Normanno, Olivier as Arturo, Mlle. Du Sedat as Alisa, and Mme. Auguste as Lucia.

Mme. Huguet's Lucia fully sustained the favorable impression she had made the previous week as Amine in La Sonnambula. Her brilliant singing in the mad scene carried the house by storm, and her vocalization was faultless in Lucia's famous cadenza. In the sextette, however, the lack of volume in her voice placed her at a disadvantage.

Signor De Anna was excellent as Henry Ashton, and the other principals were satisfactory. The chorus work was noticeably good and Signor Bonomi again proved himself an admirable conductor.

The Academy held a crowded house at Saturday night's performance of Il Trovatore, when Colonel Mapleton tried the experiment of reducing the scale of prices so that only \$1.50 was charged for the best seat in the house, and twenty-five cents secured admission to the gallery. The performance ran smoothly, and the melodious gems of the opera were enthusiastically enjoyed.

The cast included Madame Scialchi, Signor Durst, Signor Dado, and Signor De Anna.

## People's.—The Turn of the Tide.

Melodrama, in five acts, by David Higgins. Produced Nov. 23.

Hal Vandeleur . . . . Oliver Byron  
 Palton Chapman . . . . P. Aug. Anderson  
 John Dreher . . . . R. Foster Russell  
 Tramini . . . . James Clegg  
 Stanney Snipes . . . . Royce Atton  
 Weary Willie . . . . Fred Warren  
 Striker Hard . . . . George Dailey  
 U. Hogg . . . . George Bentz  
 Reuben Sissmann . . . . J. Marley  
 Driggs . . . . George LeFevre  
 Beppo . . . . Grace Lafferty  
 Raymond Drealer . . . . M. Brownell  
 Policeman . . . . Os or Hendry  
 Peggy Tarabocchia . . . . Thomas Allen  
 Cozona di Rosa . . . . Kate Byron  
 Pansy Black . . . . Louise Valentine  
 Fluffy Duff . . . . Teressa  
 Peas! Notman . . . . Peas! Notman

The People's Theatre was last night filled with an audience as large as it was enthusiastic to see the first New York production of Oliver Byron's new melodrama, *The Turn of the Tide*. The play is strictly local in its character, all the scenes occurring in New York, and the characters are only to be met with in this city.

The story of the play largely concerns the persecution of an American gentleman and the child of his deceased Italian wife. The child, who is the heroine of the play, has fallen into the power of a villainous Italian adventurer, but is eventually rescued by Hal Vandeleur, the hero. This part is taken by Hal Vandeleur, the hero. This part is taken by Mr. Byron, who succeeds in making it an extremely interesting one. Mrs. Byron is also very clever in her impersonation of Peggy, the "Irish-Italian" who renders valuable assistance in bringing the Italian scoundrel's schemes to naught. This last-mentioned character is assumed by P. Anderson, and he succeeds in rousing the audience to a high degree of indignation by his machinations. The funny man of the play is F. E. Warren, who, as Snipes, causes most of the evening's laughter.

The work of Gertrude Dion Magill as Cozona, Louise Valentine as Fluffy, and Genevieve Beauman as Pansy Black gave satisfaction.

During the first act a number of specialties are introduced, that of Louise Valentine being very clever.

Under the competent management of J. P. Johnson, *The Turn of the Tide* ought to be a go. It certainly went well last night.

## Fifth Avenue.—His Wife's Father.

W. F. Crane revived *His Wife's Father* at the beginning of his annual engagement at the Fifth Avenue Theatre on Monday night. Martin Morton's interesting play, which was first seen at this theatre in the Spring of 1895, tells a pretty and well-connected story of a doting father, who makes everything over to his son-in-law in order that he may spend his remaining days in comfort and in the company of his newly wedded daughter. His continued indifference in the domestic relations of the couple results in a rupture between the young people. The old man finally sees the error of his way and brings them together, and everything ends happily.

Mr. Crane as the father-in-law gives a very droll performance, which would be difficult to improve upon. Edwin Arden plays a part originated by Orson Johnson, and gives an easier and more graceful sketch. Effie Shannon plays and looks prettily in the role of Nelly, the daughter, but lacks the convincing qualities which mark of Anne O'Neill's impersonation. George De Vere repeats his former success as Maynard Langdon, while Percy Brooke is equally good in his old part of Matthew. Charles J. Jackson, Kate Lester, Marion Abbott, and Lillian Larkin are all entitled to special mention.

Next week Mr. Crane will present Martha Morton's latest effort dealing with New York life, *A Fool or Fortune*.

## Murray Hill.—On Broadway.

The ever-popular Maggie Cline, one of the newest stars in the theatrical firmament, appeared in an elaborate outfit of showy gowns and in great vocal power at the Murray Hill on Monday night, and, as usual, carried a large audience by storm.

The Irish Queen has lost none of her popularity. Her reception was most enthusiastic. On Broadway is the title of the vehicle used for her display of her bistroic talents, and her acting abilities far exceeded the fondest hopes of her many admirers.

Maggie Cline has surrounded herself with a clever company, headed by John G. Sparks, an earnest and conscientious actor at all times, who rendered a good account of himself in the role of Thomas Brady. Fred W. Peters, Ben T. Ringold, Georgia Waldron, Isabel Waldrion, and John F. Burke are deserving of special mention and gave general satisfaction. J. W. Bonham, whose Kelly de Bar Keep in *Chimney Pudding* made a favorable impression, has but a minor part in *Dan McCloud* and acquires himself creditably.

The mounting was superb. Entirely new scenery by Frank Roberts, Bruce Smith, and Frank Burridge, and exquisite new costumes by Maurice Hermann were used.

The music, both vocal and instrumental, was up to the usual standard, and nothing that could add to the effectiveness of the performance was left undone.

Miss Cline's performance retains the charm and grace which made it so successful on the occasion of her first appearance as Rosalind. She reads her lines with the same nicely of expression as of yore, and won hearty recalls at the end of each act.

Charles Richman made a handsome and dignified Orlando. Edwin St. Vens was effective as the banished Duke. George Clarke made his usual hit with the "Seven Ages" speech. Percy Haswell was an amusing Audrey and Ward Hoffman a pretty and pleasing Celia. Herbert Graham escaped the spot of Touchstone, which James Lewis had made especially his own. Of course Mr. Lewis' performance lacks the vivacity with which Lewis invested the part, but he did well, all things considered.

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**WILLIAM A. MESTAYER'S DEATH.**

William A. Mestayer died at his residence, No. 327 West Twenty-third Street, last Saturday night, of Bright's disease, after an illness of several months. He was born in Philadelphia on June 8, 1844, and came of a well-known theatrical family, his mother, Emily Mestayer (Mrs. Charles J. Houpt), being the daughter of Mr. and Mrs. John Mestayer. His real name was William Ayers Houpt.

Mr. Mestayer first appeared on the stage on the occasion of his mother's benefit at the Boston Museum on Feb. 18, 1862, as Ruy Gomez in *Faint Heart Never Won Fair Lady*. After that he went to Niblo's Garden, New York, where he had the advantage of being coached by Edwin Forrest. From there he went to Philadelphia to fill an engagement at the New Chestnut Street Theatre, and then he returned to New York as a member of the Wallack-Davenport company.

During the civil war Mr. Mestayer served two years in the army of the Potowmac as an officer in the construction corps. On his return to the stage he was engaged as leading man at the Boston Howard Atheneum, and subsequently acted at Lucy Ruston's Theatre in New York. In 1868 he went to San Francisco, and for several seasons played comedy roles in John McCullough's company. It was while acting in California that he attracted the attention of Edward E. Rice, who engaged him for *Evangeline*. In the course of the following eight years he appeared in all of the burlesques produced by Rice during that period.

About 1880 Mr. Mestayer branched out for himself with *The Tourists* in a Pullman Palace Car, a farcical comedy that he wrote in conjunction with James Barton Key. He is said to have derived over \$50,000 from his starring tours in that piece. Subsequent pieces of a farcical order of which the authorship was attributed to him, and in which he toured the country, included *We, Us & Co., Tobogganing*, and *The Grab Bag*. Of these, *We, Us & Co.* was the most successful.

He was twice married. By his first wife, who was divorced from him, and who is now living at San José, Cal., he leaves a son eighteen years old.

In 1889 Mr. Mestayer married Theresa Vaughn, who when informed of her husband's death was filling an engagement at the Boston Museum on Sunday evening. The funeral services will be held this (Tuesday) afternoon at All Saints' P. E. Church, Henry Street, Rev. Dr. W. N. Dunnell officiating. Arrangements have been made for delegations from the New York Lodge of Elks and the Actors' Order of Friendship, of which the deceased was a member, to attend the funeral.

Mr. Mestayer was unusually tall and corpulent, and his success as a mirth-provoking burlesque performer was due in a large measure to his ponderous physique, but he also possessed a capital sense of humor, and won reputation as an effective comedian before he became identified with productions of a burlesque and farcical order.

Advertising in a holiday publication that is looked for the world over means something to the advertiser. Send in at once your order and photograph for the Christmas MIRROR. \*

**BRONISLAW HUBERMANN CONCERT.**

Bronislaw Hubermann, the boy violinist, made his American debut at Carnegie Hall last Saturday evening, under the direction of Heinrich Conried, and assisted by Anton Seidl's orchestra. He had been heralded as a genius of the first order. He certainly proved himself a wonderfully skillful player, but his playing was not characterized throughout by what might have been expected from the inspiration of genius.

Perhaps it would be nearer the truth to say that he possesses a touch of genius. If his juvenile talents has not been arrested in its full artistic development through public performances, it is by no means unlikely that some day he will rank as one of the greatest violinist of the day.

His juvenility is especially in evidence from the uneven quality of his bowing and phrasing, and in his tendency to mimetic exaggeration. His runs and arpeggios, on the other hand, are really remarkable, and the fullness of the tone he produces is most astonishing for a performer of his age.

Young Hubermann's first selection was Mendelssohn's difficult "Concerto," which aroused so much enthusiasm that he was compelled to respond to an encore, and played the "Traumerei" exquisitely with muted violin.

His technique was set forth to advantage in the "Air and Prelude" by Bach. His final selections were Wagner's "Romanza" and Sarasate's "Gypsy Airs." His playing of the "Romanza" was delightfully poetical, but he was less effective in the Sarasate selection.

The Seidl orchestra selections included Dvorak's "Carneval de Bohême" overture, preludes from Humperdinck's "Die Königs Kinder," and Saint-Saëns' "Ronen d'Omphale."

**EDWIN GORDON LAWRENCE REAPPEARS.**

Edwin Gordon Lawrence opened his season at the Leland Opera House, Albany, on Saturday afternoon in the four act drama, *For Her Sake*. The audience was largely of women who appeared to be interested in the story of Russian love. The play needs considerable revision and pruning before it will be a success. The scenery costumes and stage settings are in accordance with the incidents portrayed. Mr. Lawrence as Valdemar, the hero, fully comes up to the expectation of his friends. Charles H. Montgomery as General Peter Griffoft was amusing in the character of a military officer with a bad memory. Fred D. Munroe had the villain's part and did very well. John M. Hamilton as a newspaper correspondent aided in the comedy of the play. Ida Desmond as Olga, a persecuted child of serfdom, was successful in her part. Margaret Tenant as Princess Natasha and Ida Anderson as Countess Katerina complete the cast of principal characters. Mr. Lawrence was called before the curtain at the end of the third act.

**BURTON'S REMAINS.**

The newspapers stirred up a lot of sentiment last week concerning the disposition of the remains of William E. Burton, the famous comedian, which they said were to be disturbed by the turning of an old cemetery bordering on Hudson Street into a public park. The subject was discussed by the Actors' Fund trustees at their last monthly meeting, and the Actors' Society proposed to take the matter in hand and get up a subscription for a monument and burial place for the famous player.

It turns out that this solicitude was quite unnecessary and that the profession had been misled in the facts by the daily papers.

Burton was buried in Greenwood Cemetery in February, 1880, and there his remains lie now beneath a monument erected by his wife.

Good Christmas and New Year's attractions wanted at McJimsey's Theatre, Vincennes, Ind.

**CONCERNING PALMER'S THEATRE.**

Until A. M. Palmer reaches New York and makes a statement regarding the complications that have arisen in connection with the lease of Palmer's Theatre, nothing conclusive will be known. That Mr. Palmer will have a good deal to say on this subject is evident, and that it will throw new light on the matter is certain.

Theodore Moss claims that Mr. Palmer has not fulfilled the terms of the lease of Palmer's Theatre, nothing conclusive will be known. That Mr. Palmer will have a good deal to say on this subject is evident, and that it will throw new light on the matter is certain.

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**THE EMPIRE SCHOOL.**

Nelson Wheatcroft announces the first of the series of exhibitions of the Empire Theatre Dramatic School students to take place at the Empire Theatre on Monday, Dec. 14. It will consist of three novelties, a farce, a dramatic poem, and a romantic drama of the kind that makes *An Enemy to the King* such a success. Miss Engleston's Brother, by E. Sagendorf. The Silent Voice, by Laurence Alma Tadema, with music specially composed by Arthur Somervell; and On the King's Highway, by Helen Bogart and Theodore Burt Sayre. The January exhibition will include an original one-act opera and will present the students of the operatic department.

**FOUL PLAY SUSPECTED.**

The death of Almyr W. Cooper, husband of Isabelle Evanson, in Wakeley's Hotel, corner of Sixth Avenue and Forty-second Street, is believed in some quarters to have resulted from foul play. Mr. Cooper, who was not a drinking man, had spent the evening with a friend, Dr. Goldner, and had left his companion but a short time before he was found dead in the hotel, with his jaw broken and his skull fractured. His wife and others believe that he was murdered, and the District Attorney's office is making an investigation.

**MATTERS OF FACT.**

Katherine Rober broke all records at the new Grand in Boston. The S. R. O. sign being displayed at all performances.

Fanny Denham Rouse was praised by the Boston papers for her work as Mrs. Padden in *Chimney Fadoos*.

The Newark, N. J., Theatre, under new management, is winning golden opinions and enjoying unusual prosperity, owing to the high character of the attractions presented. Show Acres attracted crowded houses all the week, and the advance sale for Francis Wilson is unprecedented in the history of Newark attractions. The schedule for next season will embrace nothing but the very best metropolitan successes.

John J. Lindley, a newspaper writer of experience, will furnish press matter to attractions or agents at reasonable terms. He may be addressed care of this office.

"W. C. C.," care this office, wants a first-class soprano to appear in an operatic sketch with him on the vaudeville stage. He is holding good time.

John E. McBride, the genial host of the American Hotel, has a large hall at 235 West Forty-first Street, which he will let for rehearsals.

Since Manager M. C. Ward has had control of the Academy of Music of Sterling, Ill., the house has been doing a paying business. Mr. Ward is a judicious booker, never contracting with more attractions than his town can support, and always playing only the best. He still has open time for the balance of this season.

A male partner is wanted by "A. J.," this office, for a vaudeville comedy team.

The holiday dates, Christmas and New Year, and other good time is open at the City Opera House, Rushville, Ind.

Adolf Philipp offers for sale the English rights to his various German successes which have all filled long engagements at the Germania Theatre, this city. Among the plays, the rights of which may be secured, are *The Brewer*, *The Landlady*, *The Butcher of Avenue A*, *The Pawnbroker*, and *Greater New York at Night*, each of which ran at least 100 nights in New York. Julius Lehmann, 237 Broadway, is Mr. Philipp's agent.

H. H. Forsman continues to meet with marked success in *The Girl I Left Behind Me*, of which he is also the stage manager.

Madame Bosni will continue the dancing school which was conducted by her late husband at 54 Union Square. She will teach all styles of dancing in conjunction with Professor Allio. The arrangement of ballets and pantomimes will receive special attention.

Mesogeo is the name of a facial preparation which is peculiarly adapted to the actor's use. It overcomes the ill effect of make-up, banishes blisters, wrinkles and lines, and refines, beautifies and freshens the skin. The Sylvan Toilet Company, 692 Woodward Street, Detroit, Mich., will send free samples on receipt of a postage stamp.

G. W. Hamersley, manager of the Grand Opera House, Hazelton, Pa., says: "The performances of the Asbury Gentry Opera company are of the very best quality and have given our patrons delight and entire satisfaction."

J. B. Rogers, manager of the Grand Opera House, Salt Lake City, says that Edwin Milton Kyle's new play, *One Plus One Equals Three*, is a great success, and that it scored the biggest week in the history of that theatre, and was continued there a second week.

Mattie Lockette and her husband, Charles L. Willis, close their engagement with Freeman's A. Silliman Ticket on Nov. 28, owing to the change of management. It was their second season with the above attraction. They invite offers for the balance of the season.

R. C. Chamberlin, who has played Ben Gay in *A Trip to Chinatown* for two seasons, has left that company, and is now at liberty.

The new waltz song, "Blue Eyes," just published by William C. Ott and Co., of Beaver Falls, Pa., is becoming quite popular. The orchestral parts can be secured for twenty-five cents of the publishers.

Vivian Bernard, whose clever work in *The Mummy* attracted the attention of New York critics, winning for her the encomiums of praise, has retired from the company, and is at liberty to accept offers from first-class attractions. She may be addressed at 12 West Twenty-eighth Street.

Herbert Cawthorne and Susie Forrester's specialties continue one of the hits of *A Woman in Black*. Cawthorne's impersonation of one of New York's finest is both original and humorous.

Nina Morris, who has played the leading heavy role, Swindler in *Shannon of the Sixth*, most successfully, will withdraw from that organization Nov. 28.

Frederic Conger, having ceded with the Allen Willey company, is at liberty, and may be addressed care of this office.

Open time in December and January, including Christmas Day, is open to first-class attractions at the Lowell Opera House, Lowell, Mass.

Anton Heindl, former musical director of *The Gay Parisians* and Madame Réjane companies, is at liberty. He plays both the violin and piano.

The attention of professionals stopping in town is called to the announcement of the Casino Hand Laundry at Forty-third Street and Broadway, who make a specialty of turning out work on short notice.

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and New Year's both open, also some open time in Feb and March, 1897, at RUSHVILLE, IND., first-class one night stand.

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## THE FOREIGN STAGE

### GAWAIN'S GOSSIP.

The costume-drama Revived in London—Other Fads There Prevalent.

(Special Correspondence of *The Mirror*.)

LONDON, Nov. 6, 1896.

Theatrical managers may be likened unto a flock—or several flock—of sheep. No sooner does one manager start some new (or revived) form of entertainment than all the others follow his lead. This was recently the case—and is



CLEMENT SCOTT.

still so—with the new-fangled musical play, which, as you have doubtless noticed from specimens sent you, is remarkable neither for music nor play. But now, lo and behold, managers following the example of George Alexander with The Prisoner of Zenda and Frederick Harrison and Cyril Maude with Under the Red Robe are very busy preparing costume-dramas for our consumption. Anhow, this newest boom is rapidly gaining ground, and to such an extent that the recent prevalent "cost-and-troupe" drama may be regarded as shelved pro tem.

Among the biggest of the impending picture-que plays is, apparently, that version of The Pilgrim's Progress which, as I notified you a fortnight ago, H. J. Leslie, so long on your side, is busily preparing at the Olympic. From what I have seen just now of the scene-mode's and dress-designs of this "mystery-play," as Leslie calls it, I should say it will be a real starter. One scene especially—namely that wherein Christian (to be played by Grace Hawthorne) finds himself on the edge of an awful chasm, dividing the Broad from the Narrow Way, is flung bodily over the said chasm by the action of a Thunderbolt will be an astounding sensation. Always, of course, providing that nothing goes wrong with the works. For this piece Leslie has engaged a strong cast including those clever sisters, Esme and Vera Beringer, Frank Celli, Courtney Thorpe (whom you know), Juliette D'Urville (who played Dorothy in America and I understand played it well); and W. L. Abingdon for many years past the resident Adelphi villain. The last named quits the cast of Boys Together at the Adelphi to play Apollyon for the Olympic Pilgrim's Progressives. But what the Brothers Gatti, who have not heard of this arrangement up to the time of mailing, will say, I should hardly like to predict.

Among other picturesquesque plays threatened are several contemplated by the wizard George Alexander, including As You Like It, Henry the Fifth, a new play (a costume play, of course) by Stanley Weyman, and a new short medieval romance written by Mrs. Alicia Ramsey and Rudolf De Cordova, the actor with the cast-iron memory who visited America some years ago with Mary Anderson, and stayed there a good while. N. B.: This tip as to the Ramsey-Cordova piece is strictly private. No one but those concerned, and yours truly, knows of this in London at present.

Speaking of Leslie (H. J.), so great has been the demand already for seats for his Pilgrim's Progress at the Olympic that he was fain to have sold his seats by auction as you do in your States. But in spite of all temptations to adopt these ramifications, he (H. J. L.) remains an Englishman—at least, as far as seat-selling is concerned. Perhaps because he be思ong him that if he tried your plan in our village he might get things, such as the seats themselves, thrown at him, should he dare to come on, at the end of the first performance. Meanwhile Leslie is bobbing up more or less serenely in other directions, and threatens indeed to secure, by the aid of the now inevitable "syndicates," many of our London play houses. He is concerned, for instance, in the promoting of the production of a new Irish musical drama, to be presently copyrighted here prior to being sent to America. Also he reckons to secure by to-morrow (Saturday afternoon) the Strand Theatre whereat to produce a new and said to be startling farce-comedy entitled The Eider-Down Quilt.

Another convert to the picture-que drama is Arthur Bourchier, who, with his clever wife, Violet Vanbrugh and company, embarks forthwith to your hospitable shores. On Wednesday afternoon Bourchier revives at the Prince of Wales's Westland Marston's old-time poetical Spanish comedy-drama Diana, which was adapted by W. M. from a German version of Moléne's French version of Moreto's old Spanish play. Marston's version of this much-adapted play was originally acted at the Princess's in 1864 with Mr. and Mrs. Hermann Vezin and George Vining in the chief parts. It seemed a little old-fashioned in line on Wednesday, but pleasing and culchawdith. I doubt not that you will find Donna Diana an agreeable alternative to the very modern comedies which Bourchier has arranged to bring to your city among his historic cargo. Bourchier was a light and lively Don Cesar, and his wife played the wayward name-part with considerable intensity and a series of lovely frocks.

Many theatrical notabilities attended Bourchier's Donna Diana matinee. Among them I observed W. S. Gilbert, who looked as though he would like to turn the piece into a Savoy comic opera; Mr. and Mrs. Bancroft, Herman Merivale, who, as a poetical dramatist, may be regarded as Marston's successor, only more so, as he has more quality, and the original Don Caesar, Herman Vezin, a very English actor, though born in Philadelphia.

We have been much exercised this week concerning a group of alleged American pirates

who, sailing Under the Black Flag, as you say in THE MIRROR, have been suspected of attempting to "jump the claim" of Gately Edwards in the matter of My Friend from India, which, according to all accounts, successful comedy he (G. E.) brings to the London market. Moreover, this week My Friend from India has been safely copyrighted as regards England.

Touching the question of American plays, I learn that in spite of all recent rumors to the contrary, the Brothers Gatti, the richest managers in London, are now really considering the question of producing at their Adelphi Theatre Under the Polar Star, which your William A. Brady is running in America.

Charles Hawtrey tells me that he has now definitely decided not to produce Wilson Barrett and Elswyn Barron's new play, The Wishing Cup, at the Comedy. In its place will be, on or about next Saturday, put on there his long-preserved new comedy written by R. C. Carton, and entitled The White Elephant. Hawtrey appears to think nobly of this play, and even predicts that it may rival the same author's dainty Liberty Hall.

At the New Brighton Theatre yesterday afternoon there was tried a new farcical-comedy, written by Edmund Payne and Cyril Harrison, and entitled The Sub-Editor. Both authors are also actors, Payne being an old—though still young—Gately favorite who, immediately after creating the part of Muggles in The Shop Girl, was seized with a terrible attack of typhoid, which kept him from the stage until a few months ago. Harrison is a less known player, but a smart, nevertheless. The joint effort of these two bistroins proved an amusing piece of the knockabout, or many-doored, kind, and although—or perhaps because—it resembled many funny pieces that have gone before, aroused a great deal of laughter. As to the plot which revolved around the so-called "journalists" and alleged actors concerned, there is no need to worry. Suffice it to say that there have been worse plays and there have been better, but in this case we may certainly put the accent on the last-named adjective.

Inasmuch as the 25th instant is the twenty-fifth anniversary of the production of The Bell at the Lyceum, when Irving, after many years' honest striving and struggling, suddenly found himself famous, Irving has decided to give a special performance of this weird play on that date. Also he will next Thursday, as ever will be, at the Drury Lane Annual Benefit, in aid of the Royal General Theatrical Fund, recite that marrow-freezing poem, "The Uncle," which he was wont to give off and on between the pieces, nearly thirty years ago, when he was supporting John L. Toole on tour.

The Mikado, which celebrated last Saturday its one thousandth performance at the Savoy, is now apparently under notice to quit. Anhow a new opéra, written by Rudolph Lehmann and composed by Sir Alexander Mackenzie, has this week gone into active rehearsal among the Savovards.

You know Billie Barlow, don't you? Well, she has been writing to the papers suggesting



MRS. CLEMENT SCOTT.

that there should be a censor of music hall songs. I have been wondering how in such a case one or two of Billie's earlier songs would have fared, such as certain stanzas of "Do Buy Me That, Mamma, Dear!" for example.

George Alexander's long contemplated production of As You Like It at the St. James has, so to speak, been anticipated by Miss Fortescue, who produces As You Like It on a splendid scale at the Borough Theatre, Stratford, on Monday, after a brief country trial, with herself as Rosalind, of course.

Beyond this and a new grand spectacular Robin Hood sketch, to be played at the Oxford on Monday, there is no new production of any moment in this city next week. But I dare say we shall survive the blow.

I wrote to you recently about the twenty-fifth anniversary of Clement Scott's debut as dramatic critic of the London *Daily Telegraph*, and of how he was deluged with congratulatory missives and all manner of good wishes. Now I have the pleasure of sending pictures of Mr. and Mrs. Scott, showing you that "Clement" bears no sign of the ordeal of a quarter-century spent in seeing plays and players. London boasts no first nighters more often recognized or regarded with kindlier feelings than Mr. and Mrs. Clement Scott.

LONDON, Nov. 13, 1896.

The longer I live the more do I become impressed with the deep wisdom embodied in that aphorism of your very own native sage: "Never prophesy unless you know." Another proof of its wisdom has this week been exemplified by certain developments which have arisen in this city in connection with your recent local success, My Friend from India. I have described how George Edwardes, having as he thought secured the English rights of this piece from Charles Frohman, at once proceeded to "copyright" the same in order to check certain alleged "pirates."

But, sha! The said alleged Black Flaggers, as it presently appeared, to have more claim to the English rights than did the many-theatred G. E. In point of fact, your William A. Brady, per his representative, Arthur Southerland, claimed that all rights were his. Whereupon cablegrams were flashed to and fro, each claimant being anxious only to do the right thing, and each being well within his rights. At the moment of writing it seems that Edwardes has, by virtue of certain arrangements, secured the piece, and that he and Brady are to play it at the Garrick, which theatre has been subtlet to him by H. T. Brickwell, so long Edward Terry's business manager, who has taken that theatre

over from Millionsire Herbert Lowe, who has bought up the twenty years' lease from William Great, chief runner of The Sign of the Cross, who recently acquired it from Lesser John Hare for the purpose of running Lord Tom Noddy with Little Tich. And there you have the entire state of affairs up to the time of mailing.

Mrs. Kendal has been going it again and endeavoring to make it warm for critics especially, of course, for Clement Scott, whom she doesn't hesitate to dislike. Also she has fallen foul of the *Referee* for having dared to point out that the grave of her brother, the late and still lamented Tom Robertson, author of *Castile*, was in a sadly neglected state—which it was until yesterday, when the scoreless Clement Scott, moved by the *Referee's* description of the grave of his old friend, arranged to have it put right forthwith. At the moment of writing, the late Madge Kendal does not know of Scott's Coul of Fir-y action in this connection. I am anxiously looking out for her utterances when she learns the true state of affairs. A fine actress is our Madge—even now—but her letter-writing is too steep for words. She can even give that epistolary champion, Wilkins Micawber, points at the game.

I am sorry to have to record the suicide of John Lancaster, who built the Shaftesbury Theatre in this city. The sad event took place yesterday, when poor John—ever an erratic fellow but ever a straightforward business-man—deliberately walked into the sea at Blackpool, where he had been staying, and so drowned himself before help could be afforded. Poor Lancaster was a Lancashire calico printer, at one time possessed of vast wealth. He had not been too lucky of late, however; moreover, he had behaved so strangely that his wife (Miss Wallis, the actress) had to sue for separation. All these matters clearly preyed upon the once sturdy old man's mind—and hence the tragic sequel.

By way of celebrating the two hundredth performance at the Vandeville on Wednesday, A Night Out, called on your side The Gay Parisians, the management, namely George Edwards, representing three-fourths of the capital, and the Brothers Gatti, representing the remainder, put on a smart little new piece written by W. H. Rique, acting-manager of the house, and entitled Round A Tree. The said Edwards, who seems to be securing all the theatres, has now just secured the Avenue, from which Monte Carlo has just departed, in order to transfer thither My Girl from the Gaity, where in the course of a fortnight or so the new circus piece must be produced.

H. J. Leslie seems to be emulating his erstwhile employer, Edwards, in the gentle art of theatre-acquiring. He (H. J. L.) has not only secured the Olympic, as I have already told you, but he has also secured the Strand, whence to produce, by the aid of sundry syndicates, a series of farce-comedies; and he now has his eye upon one or two other playhouses for musical play production, and in short he is becoming quite a theatrical octopus.

Miss Fontenay has this week made her first appearance in London, at the New Borough Theatre Stratford, as Rosalind. She is rather short for that "more than common tall" young lady, but she plays it far better than I would have thought possible. She has certainly a Gargantuan appetite for work, for only a week or two ago she added to her already large repertoire Genevieve Ward's tour de force, Forget-Me-Not, and now she has actually the temerity to announce that she will presently take on Henry Arthur Jones's ill-fated play, Michael and His Lost Angel, in which she will, of course, impersonate the angel which was lost, or, let us say, mislaid.

Charles Hawtrey's new play, Mr. Martin, with its strange notions of American characterization, disappeared from the Comedy Theatre to-night after a few weeks' run. Hawtrey will, on Tuesday, put on R. C. Carton's long-tailed play, The White Elephant, which is said to be so screamingly funny that the actors have to stop the rehearsals in order to get their laughs out. Speaking from a long experience, I am constrained to regard this as an ominous sign. Actors are the very worst judges of a play than I have ever met. But let us hope that this time their record in this connection will be broken.

George Edwardes' new play, The Sheakespeare, at Clapham Junction. This is the first time W. S. has had a theatre named after him in London. In order to appropriately mark the occasion, the opening production will be the Gaely piece, My Girl. Think of it! They might just as well have altered the name for this event to My Girl—Anne Hathaway, mightn't they?

### NEW PRODUCTION ON THE GERMAN STAGE.

[Special Correspondence of *The Mirror*.]

BERLIN, Nov. 10, 1896.

The new Theatre of the West as it is called, situated in the Western district of Berlin, began its career under unfortunate circumstances. First of all, a few days before the opening, the management saw fit to dismiss the director, Paul Blumenthal, charged with fraud. Next the selection of play chosen for the opening performance was unwise. Thousand and One Night may do for a town in the provinces, but the Berlin public is a bit beyond such things, and though the audience was in the festive frame of mind usually attending the opening of a new house, it was a distinct failure. Moreover the company though containing some good talent is new, and the members as yet work individually, and not as a whole.

After Thousand and One Night came a still less successful venture, Married Young, by Wolfgang Kirchbach. This survived but a few nights when the late von Roberts's last play, Faithful, was put on. This was but little better, and in desperation the management turned to the classics. Now Schiller's Robbers and Lessing's Minna von Barnhelm are drawing good houses, and Hamlet is on for next week.

The ill luck which has attended the Lessing Theatre all season seems to have come to stay. There was a slight flutter of expectation preceding the new three act comedy of Adolf L'Arronge entitled Anna's Dream, especially written for Georg Engel. But it died away after the first performance. We can forgive a thin plot in a light comedy provided we have a plenty of comic situations and jokes to laugh at. But when these are thin, too, some even emaciated, then we cry out: "Stop!"

The principal thing in favor of Anna's Dream was that it had Engel on the stage continually, and his drollery kept the audience in a good humor, and will doubtless hold the piece above water for some dozen performances. The play, however, on which Director Blumenthal had lavished his hopes and a good bit of a something more material was Maurice Douay's Les

Amants, which had a long and successful run at the Paris Renaissance. Director Blumenthal submitted this play to that abomination of all abominations—the police—on the 29th of last September, expecting at most to receive orders to prune down certain scenes. Receiving no reply he concluded it was all right, and proceeded with rehearsals. Seven rehearsals had already taken place, costumes and scenery were ordered, when word was received to the effect that it was forbidden. Of course, Blumenthal will put in an appeal, and will doubtless have his way in the end, but it is most annoying especially now when the Lessing is in need of a drawing card.

We had the doubtful pleasure of viewing a translation and adaptation from the *Teatro* of Mattikowsky of the once celebrated Spanish drama, Garcia de Castaner by Francesco de Roja, last week at the Imperial Schauspielhouse. Herr Mattikowsky always has the courage to act. The play, with its twisted ideas of honor and old-fashioned Spanish etiquette, was not particularly well received. Yet, in a way, it is playable, and there is an idea therein for a stirring melodrama if any one cared to use it. Mattikowsky succeeded in acting as badly as was possible; even the applause of his old admirers, and there were many fair-haired, dreamy-eyed maidens in the audience, could not drown the voices which greeted him after the second act.

After all this, it is a real pleasure to record the great success achieved by Sudermann's three one-act plays, Teja, Fritzchen, and Das Ewig-Männliche. Teja (Joseph Kainz), the last king of the Gths, reluctantly submits to the wishes of his people and weds Balthilda (Agnes Sorma), a maiden strange to him. His land is surrounded by the enemy, he and his people face to face with starvation, and in this condition he mounts his throne to say a cheering word on this most cheerless day. He bids those gathered together to celebrate his marriage with feasting on what is left in the tower, and when the ships come in, the ships now long delayed, there shall be great rejoicing; but here a messenger whispers in his ear, the watchman has returned and reports the ships are lost. A moment's silence and Teja continues, dazed and faltering, "great rejoicing and feasting, and long tables spread in white, with meat and bread, and wine and Southern fruits—all that and more when the ships come home!"

He bids the women disperse and he and his warriors take counsel among themselves. He tells them there is but one way out of it. The few that are left (there are not more than twenty) must take their swords and meet the enemy on the morrow. Of living there is not a thought, but at least they can die as warriors and not like starved rats in a hole. He commands strict silence toward their women, of whose courage he has a poor opinion, and bids them meet him at midnight. He is alone when Balthilda enters bearing bread and a cup of wine. There ensues a scene dainty and refreshing as a sunbeam after a night of darkness. Teja finds in this woman a heart of sympathy, a soul that understands him as do none of his warriors. He tastes for the first time a sweetness in the life he must relinquish, and with this sweetness comes the midnight. He tells Balthilda of the approaching death. She understands, and gives her blessing in silence. The warriors enter. "Is all quiet without?" "Do the women sleep?" "Sire, the news of our departure was somehow noise about, and—" "And they cried and wrung their hands!" "Ah, sire, they kissed us in silence on the brow and gave us their blessing!" "They, too? Truly we are a people of kings! Oh, the pity of it! Come!"

It will be difficult for one who has not lived among and known the Germans thoroughly to appreciate Fritzchen in its full meaning. In this little sketch Sudermann does a daring thing. He makes a tragic character of a blonde lieutenant. Such an experiment, I can safely say, has never before been tried in the history of the German stage. If general or major, certainly, even a captain, but a young lieutenant with the proverbial cropped blonde head and the small moustache. This to move an audience to tears. Six years ago Fritzchen (little Fri.-z), only son of Major Von Dossel, loved his cousin Agnes. His father, considering him too young for marriage, bade him first go into the world and live. When the act opens no news has been received from him for two weeks. His mother, whose idol he is, and whose state of health is such that the least shock may cause her death, is kept in ignorance. One fine day, he suddenly returns and in answer to his father's searching questions the truth must out. He had followed the advice of his wise parent, been horsewhipped by a justly angry husband, and the matter is now pending whether or not he may meet his foe on the field of honor. And he, the mother's boy, returns to take a silent farewell of his parents and of Agnes, never intending that the true situation should be discovered. Permit me to say here that there is a rule in the Prussian army which by the way, is only now being amended, to the effect that when an officer is struck, if only a slap of the hand, he is privileged to draw and use his sword. But if he is struck, and does not draw, through lack of opportunity, courage or what not, he is equally disgraced and his resignation is likewise expected. And Fritzchen's sword was, as he hesitatingly confessed, not at hand. That is all. The gratifying news comes, the duel is fixed for the hour of noon. The nervous, unsuspecting mother chatters of this and that; a few hasty words, a wave of the hand, an *au revoir* and little Fritz is gone.

Das Ewig-Männliche, which Sudermann terms a jest in one act, is a rocco picture, framed in verses so subtle and flowing they would do credit to any modern poet. Frau Agnes Sorma and Josef Kainz showed themselves in all three plays masters of all that is true and beautiful in dramatic art. Frau Sorma's rare personal attraction was never shown to better advantage, especially in the last play. She resembled a statuette of Meissen porcelain, so dainty and graceful were her poses. The versatility of Josef Kainz is so well known I need not dwell upon it here. I have yet to see the actor who could play three such totally different parts in so masterly a fashion.

Z. E. H.

### TO CARE FOR BURTON'S REMAINS.

At the last regular meeting of the Board of Trustees of the Actors' Fund, held Nov. 5, the matter of the Fund taking action to secure a suitable resting place for the remains of the comedian, William E. Burton, was discussed and referred to the Cemetery Committee with power. Burton's body now lies in the old St. John's Cemetery in this city, whence it must soon be removed as the property is required for building purposes.

100 printed cards, 50c. Other printing cheap. Composite Pig Co., 123 West 46th St., N.Y.C.

## VAUDEVILLE STAGE

A NEW FACE IN VAUDEVILLE.



MOLLIE FULLER.

Among the prominent performers who have recently gone into vaudeville none is better known or more popular than Frederick Hallen and Mollie Fuller, who are winning new laurels with their clever singing, dancing, and talking sketch, in which is embodied the essence of all the clever things they have said or sung during their entire farce-comedy career.

Above is a picture of Mollie Fuller. Miss Fuller has been before the public for several seasons, and her winning personality and smart comedy methods have established her as a favorite everywhere she has been seen.

She and Mr. Hallen in their neat sketch play cleverly into each other's hands, and the result is a pleasant half hour of refined fun.

## THEATRES AND MUSIC HALLS.

## Pleasure Palace.

William Prueett heads the list in his Carmen burlesque, assisted by Marie Bell. The others are Bunn and Bunn, musical comedians; Maxwell and Simpson, illustrated songs; Williams and Walker, "two real coons"; Lizzie B. Raymond, comedienne; Griffin and Du Bois, comedy acrobats; the Troubadour Four, singers; Rice Brothers, comic bar act; Mlle. Vonare, equilibrist; Frey and Fields, in The Tramp's Reception; Frances Wilson and Julia Raymond, late of Rice's company, in songs and dances; John Zimmer, clown juggler; F. Wilbur Hill, banjoist; the Aherns, aerial gymnasts; O'Rourke and Burnett, novelty dancers; Daisy A. Ward, serio-comic; and June De Champ in character changes.

## Tony Pastor's.

Josephine Sabel is this week's star. The others are Mlle. Rialta, the electric fire-dancer; Uthman, the armless wonder; the Carmen Sisters, banjoists and soubrettes, who make their first appearance in New York; Cora Routt, serio-comic; Lillie Western, musical specialist; Barr and Evans, comedy sketch; the Harmonic Trio (Thomas Goodwin, Henriette Wheeler and George B. Brennan), singing comedy act; Shadman's dog and monkey circus; Castellan and Hall, acrobatic comedy sketch; Mlle. Kanorchi, lady magician; Kenno and Welch, acrobatic grotesque; Morrissey and Proctor, jig and reel dancers; Maud Dettv, negro ballads, and Ray Burton, rifle shot on the slack wire. Tony Pastor sings every evening, as usual.

## Proctor's.

Pauline Hall makes her first appearance here and heads a list which includes the three Sisters Macarte, wire artists; Lieutenant Nobel, ventriloquist; Count Kastly, equilibrist; Eric Bertoldi, contortionist; Spink and Spink, comic gymnasts; the Mexican Trio, singers; the Garrisons, travesty duo; Nelson Trio, comedians; Horwitz and Bowers, comedians; Dudley Preston, "the human brass band"; Daily Brothers, comedians; the Altheas, songs and dances; Warren Richards, comedian, and Amy Miller, dancer.

## Keith's Union Square.

Billy Emerson, the minstrel, and Mr. and Mrs. Sidney Drew in a new sketch are the star features of a bill which includes Lumiere's Cinematograph Jones and Robinson, comic bar act; Bruet and Riviere, droll French duetists; the Three Villone Sisters, violinists; the Cosmopolitan Trio, entertainers; Carroll and Hinden, comedians; Mat Farnum, dancer; Spaulding Bros., Wills and Barron, comedians; Heely and Marba, Celest, wire act, and Frank F. Holahan, operatic baritone.

## Koster and Bial's.

Lew Dockstader makes his first appearance here as "Jaunty De Peach." Tim Cronin, monologuist, and the Bonellis in their musical sketch are also seen here for the first time. The other features are O'Brien and Havel, acrobatic sketch; Werner and Rieder, Tyrolean duetists; Stewart, the bicyclist; the Six Glimserettes, acrobats; Loma and the Sisters Barrison, and the American Biograph with views of the Yale-Princeton football game.

## Hammerstein's Olympia.

The Cherry Sisters remain as the chief feature of a bill which includes Papina who is in her last week; the Angela Sisters, who sing and whistle; Maud Raymond, comedienne; the Hanlon Trio, trapeze artists; the Florenz troupe, acrobats; Amann, facial artist; Alexandra Martens, beautiful rifle shot, and the De Forrests, whirlwind dancers. A novelty is offered in the person of R. F. O'neal, the creator of Hogan's Alley and the Yellow Kid, who draws funny pictures and recites.

## Weber and Fields's Broadway Music Hall.

The Geeler continues the chief attraction here, with its fine cast of favorites, its pretty girls and its fun and music. The olio includes Bessie

Bonchill, comedienne; McIntyre and Heath, negro comedians; Jones T. Kelly, Irish comedian; and Harrigan, the "pretty good" tramp juggler. Gertie Reynolds remains as the poster girl.

## LAST WEEK'S BILLS.

KRUEGER'S UNION SQUARE.—M. Bruet and Mme. Riviere made their reappearance and were welcomed heartily. Their work is the same as before, and, as usual, made a hit. Their cat duet and imitation of violoncello, violin and guitar met with special favor. Even Plympton and Agnes Proctor continued in Old Love Letters. Ara, Zebra and Vora did their clever balancing and somersault act, with its accompaniment of sleighbells and electric lights. Carr and Jordan were seen to advantage in their sketch, which includes good singing and amusing traystry work.

John D. Gilbert appeared in an eccentric make-up, and with many odd moves and gestures proceeded to unbosom himself of a varied assortment of humorous remarks and songs. Mr. Gilbert's monologue contains a great deal of originality and lots of quaint humor. Some of his wit, however, is a little too subtle for his audiences, and some of his best points were passed without recognition.

Sparrow, the clown juggler, assisted by a long-suffering and intelligent super, dressed as a donkey, made a good deal of fun between his juggling. Nellie Seymour, one of the brightest of our serio-comics, repeated the success she has achieved here on former occasions, and won a number of well-deserved encores. Karsus and Cole made a big laughing hit in a very bright German sketch, which is full of bright lines and funny business. The Reed Birds, which now number seven, introduced a new sketch, which contained some clever lines and new songs. A novel electric decorative effect was used in this act. The Four Lucifers played smartly on their instruments. The Ali Brothers bowed and did some interesting acrobatic work in the Arabian style. Will F. Denby sang his comic songs with his accustomed dash and vim. Emery and Marlowe secured several laughs with their burlesques, and Professor L. Fox imitated all kinds of birds with great success.

Lumiere's Cinematograph continued to astonish and amuse. A few new views were shown which are quite interesting. The new local views have not yet arrived from Europe.

PROCTOR'S.—Veronica Jarbeam succeeded in pleasing large audiences at every performance here last week. She sang a new song in the English, French and Yankee dialects, which made a hit. She has been working up her initiation of Chevalier, and now does the "Little Nipper" song in a full suit of coster clothes. She put a great deal of ginger into her singing of "Just Que La" and "Not the Only Pebble on the Beach." Of course, she displayed her figure to great advantage in a superb costume of blue silk, with a cloak of film lace.

Bians and Bians prepared for their coming European trip by giving a series of farewell performances on the couch horn and other instruments. Francis J. Bryant sang his own song, "Be Good, My Father Said," and told some of the late J. W. Kelly's stories. Maud Beall-Price made a pleasing impression with her imitations of different kinds of singers, and received considerable applause. Mlle. Vonare and Count Knoly divided the honors in the equilibristic line. The everlasting Pantzer Brothers, who are becoming as familiar as the drop-curtains or the steady job piano players in our theatres, went through their head-balancing act as usual. It is time for them to begin to astonish the citizens of the other cities with their feats.

Post and Clinton were seen in an odd sketch, which is amusing. Mr. Post is a nimble dancer and an expert acrobat, and Miss Clinton helped him to make his points tell. Bertha and Johnny Gleeson made a very neat appearance, and made a hit with their single and double dancing acts. Clermont's piano playing, poodle, and his rooster, sucking-pig and other pets were laughed at and applauded.

Merritt and Gallagher were amusing in a very eccentric comedy sketch, in which they introduced dancing, both of the sand and clog variety. Others who appeared were St. Clair and Lorena, Sheehan and Sheehan, Ella Morris, female ventriloquist; Gilmore and Bushell, the Sisters Onri, jugglers on the revolving globes, and Miller and May, German sketch team.

HAMMERSTEIN'S OLYMPIA.—As a result of a vigorous stirring up of the curiosity of the public, the music hall of Olympia was filled to its utmost capacity on Monday evening of last week. Extravagant accounts of the unique performances of the Cherry Sisters of Cedar Rapids, Iowa, had been printed in the newspapers during the week previous, and an expectant crowd was on hand to greet them. They made their appearance about 10 o'clock, wearing costumes made of red calico, and looking very unhappy. They sang a version of "Ta-Ra-Ra Boom-De-Ay" with a bass drum accompaniment played by the youngest one, who is the pretty one of the family. When this was over, Jessie, the beauty, sang a song called "Fair Columbia," the words and music of which she wrote herself. Then Addie and Lizzie appeared and sang a song which was supposed to be in the Irish dialect. It could have been anything at all, as none of it was heard, owing to the noise in the house. Little Jessie sang a song about the World's Fair, and later appeared in her bare feet and sang of the woes of a poor flower girl.

The prize selection offered by these deluded women was "The Gypsy's Warning," which was done by three of the girls. One was dressed as a bold, bad man, with a moustache and an alpine hat and a mackintosh. He was evidently making love to the other, who was dressed in white muslin. The third one was the gypsy, who was apparently warning the young woman to beware of the young man. This act afforded the audience a fine chance to hoot and yell, and not one word could be heard above the din. The painful spectacle wound up with an essay by Effie and a song and dance by Addie, who smeared her face with lamp black in order to give the impression that she was a darky. The noise at this point was so loud that the Cherries left the stage. Effie reappeared in a moment accompanied by Alfred E. Aaron, who was in an immaculate evening dress make up. The duo were greeted with cheers. Mr. Aaron held up his hand to command silence, and then announced that Miss Cherry would like to make a little speech. The "speech" was drowned in yells and catcalls, and Miss Cherry made her exit.

The scene during the performance was like those witnessed when James Owen O'Connor trod the boards. Would be humorists made fitful attempts at wit, and their remarks were greeted with yells of delight. It is to be hoped that these poor creatures are playing on a percentage, as they have drawn the largest houses Olympia has had since Yvette Guilbert played there.

William De Bow did some remarkable feats of balancing on a trapeze, the De Forrests did their whirlwind dance, the La Porte Sisters danced

and sang, the Poluski Brothers were funny, the Valdares did some good work on bicycles, Alexandra Martens looked handsome and shot at a target with great accuracy of aim, Papinta whirled about before her mirrors, the Florenz Troupe did their tumbles, Amman made faces, Prince Kokin juggled deftly, and the Hanlons went through their marvelous mid-air performance, but all these were received with more or less indifference, as the interest of the audience centred in the freak performance of the girls from Cedar Rapids.

On the roof of the Bal Champetre attracted an immense crowd. The Sie Hassan Ben Ali Troupe of Arabs made a big hit, as they had lots of room to show their best acts. The Valdares scored as usual with their bicycle feats, and a game of polo on bicycles caused the audience to cheer frequently.

KOSTER AND BIAL'S.—Cissy Fitzgerald winked her last winks and stepped her final steps last week, and the vaudeville stage will know her no more. The newcomers here were Joseph Gert, who did a neat acrobatic act on a revolving globe, and Mlle. Flora, a serio-comic and slack-wire performer, who used almost every bit of business done by George Austin.

Several new local views were shown on the American Biograph, which were warmly applauded. The Rogers Brothers continued to make a hit in their German sketch. O'Brien's acrobatic drunk sketch brought down the house as usual. The Barrisons sang their duplex songs and Lona exhibited her trained horse. The Glimserettes were applauded for their fine acrobatic work. Werner and Rieder nodded and Williams and Walker showed what "two real coons" can do when they want to be funny.

PLEASURE PALACE.—Ada Deaves made her first appearance in vaudeville, and scored a decided hit. She appeared as a mutilated girl addicted to the bicycle habit, and wore the most original and startling makeup seen here in some time. Her costume consisted of a bright yellow jacket trimmed with braid, a large hat, wide green silk bloomers with big white spots on them and fancy golf stockings. She sang "I Wants Dem Presents Back" and a catchy melody of coon songs. She changed her costume and appeared in a pretty dress with a short skirt, and sang a spirited march song. Miss Deaves is a clever artist, and is a welcome addition to the vaudevilles.

Joe Hardman was successful with his quick talk monologue, and told some jokes which were really funny. Pauline Hall sang five or six songs in a way which compelled the heartiest kind of applause. She has made an emphatic hit in vaudeville, and seems to know just what songs will suit her audiences. Barr and Evans had one of the best places in the bill, and justified this distinction by doing some very clever work. Griffin and Du Bois were applauded frequently for their comic acrobatic work, which is out of the ordinary. The Three Macarte Sisters proved themselves experts on the tight wire, and two of them showed their strength of jaw by holding a wire with their teeth while the third one stood on it playing "Home, Sweet Home" on a mandolin.

Good sketches were done by the Blondells as "the Society Kids," Parkinson and Roth as "a Crazy Pair," and the Altheas. Spink and Spink were funny in their acrobatic act. Silver and Sparks and Mabel Arnold divided honors in the musical line. Leah Starr sang new songs and danced gracefully. Al Lubin sang of the beauties of the Bowery, and Annie Sylvester did a number of clever tricks on a bicycle.

TONY PASTOR'S.—Lew Dockstader repeated his hit as "Jaunty De Peach," and brightened up the act with some new gags. Sager and Fanny Midgeley were as amusing as they could be as "the kids." They are unexcelled in this specialty. Maud Raymond sang several catchy songs well, and Cora Routt did the same. The Nelson Trio sang, danced and joked. Welby, Pearl, Keys and Nellie were applauded for their expert clog dancing. Katharine Gyles swung her clubs cleverly. Harry Thomson got a number of laughs for his amusing stories. Wolf and Walters, Edwards and Kornell and the Nondescript Trio introduced diverting sketches. June Dechamp sang and danced pleasantly. James Macev won applause by his spirited singing of descriptive songs, and O. K. Saw jugged and threw in a little fun for good measure.

Tony Pastor's parades were encored until he was weary of singing.

WEDEB AND FIELDS'S BROADWAY MUSIC HALL.—Billy Emerson's graceful dancing and well timed witticisms won him numerous encores. He is as blithe and merry as of yore. Josephine Sabel succeeded in winning loud and vigorous applause with her songs, sung in different languages. She is very vivacious, and is a hard worker. Massaud and Abachi repeated the hit they made here some months ago in their clever acrobatic act. Sam Bernard brought plenty of hearty laughs with his Dutch speech and eccentric clog dancing. Lynch and Jewell opened the performance with their clever singing and dancing sketch.

The Geeler continued to attract big houses. New lines and business are put in every night by the versatile and original members of the cast which still includes Charles J. Ross, Sam Bernard, John T. Kelly, Thomas J. Ryan, Mabel Fenton, Yolande Wallace and Bobby Burns.

Gertie Reynolds has danced herself into great popularity as the "Poster Girl" and the scene when she appears, leading the Yellow Kid by a string, always brings hearty applause. She is specially featured on the programme. The five "Embarrassing Sisters" are still an amusing feature, and their "trained" horse is as popular as ever.

## SOME CONTINUOUS STATISTICS.

Last week was the 202d of continuous vaudeville at Proctor's Twenty-third Street Theatre. Over four millions of people have been amused during that time, and more than thirty-five hundred acts have been presented. As most of the acts were done three times a day, it is as safe to say that eleven thousand turns have been done since the house has been run on the continuous plan. Over one hundred thousand jokes have been sprung, many of them being "repeaters." Thousands of songs have been rendered and hundreds have been murdered during those two hundred and two weeks, which have been filled with interest for the public and with profit for Mr. Proctor.

## NEW VOLKS GARDEN OPENED.

The new Volks Garden, erected on the site of Grace Chapel in East Fourteenth Street, was opened on Saturday night, under the management of David Kraus, formerly of the Imperial Music Hall. A small admission fee will be charged on Saturday and Sunday nights, but on the other nights the admission will be free.

The seating capacity is about 1,400. The spectators sat at tables on a level floor. The opening bill included Eddie Leslie, Clara Simpson, Mabel Geyer, Beatrice Leo, and Silas Johnson, the original "Yellow Kid."

## SADNESS AMONG THE SERIO COMICS.

If you meet petite young women with short, curly sunset hair on Broadway these days, wearing a sad and pensive air, you will know that they are either soubrettes, serio-comics or comedienne who are "at liberty" with very little chance of being anywhere else during the season.

The reason of the serious air which is so unlike their usual gay aspect is that Manager Proctor has decided to eliminate the serio comic to a great extent from his bills hereafter. Time was, in the happy days gone by, when there would be a round dozen of fluffy-haired maid-servants doing songs and dances at the two Proctor houses. They were sandwiched in between acts and while some of them were pleasing as a relief from the antics of the comic juggler or the quips of the sketch team, there were others who were a trifle "on the Hoboken" as the Bowery boys say.

Single turn comedians who have outlived their usefulness, as such, and who are thinking of doing sketches, will find plenty of partners in the small army of song and dance girls who are now in that unliftable state where there is "nowhere to go but out, and nowhere to come but back."

## CLOSING OF THORNTON'S COMPANY.

James Thornton's Elite Vaudeville company closed in Philadelphia on Saturday night last. This organization has been on the road about eight weeks under the management of Sam Wolf. It played the week of Nov. 16 at Gilmore's Auditorium, Philadelphia. Salary day being Tuesday, Nov. 17, and Wolf not having the money, Manager Gilmore advanced it, paying the company personally. Wolf left the company on Thursday without notice, and this led to the disbanding of the organization on Saturday evening, Nov. 21. The company appointed William B. Henry to look after their interests and received their pro rata share of the week's receipts. James Thornton claims that he loses \$100 in back salary, otherwise everything has been paid up. The closing throws the company out of engagements. The list includes Prince Flatow and Carrie Dunn, O'Brien and Wright, Harry LeClair, Edwin Latell, the Morells, Newell and Shewell, and James and Bonnie Thornton. The latter will now fill individual dates, playing this week at Albany, N. Y.

## FOOTBALL NIGHT.

The students of Yale and Princeton took possession of the music halls on Saturday night and had a very jolly time. They enjoyed the Cherry Sisters' performance at Hammerstein's and the Barrisons' act at Koster and Bial's immensely. They took possession of Olympia's roof and joined in the revels of the Bal Champetre with great vim. Their conduct was fairly respectable, and no arrests were made.

A game of football was played on the Olympia roof with women as contestants, which was a source of great amusement to the spectators.

## OUTCAUL AT OLYMPIA.

R. F. Outcaul, who created "the Y-llow Kid" and the Hogan's Alley pictures, has gone into vaudeville. Mr. Outcaul has other talents besides that of drawing comic pictures, and he will try to amuse the patrons of Olympia with dialect stories, verses and imitations. He will also do lightning art work in charcoal and oils. He is said to be able to make an oil painting a thousand times quicker than any other man in the art business.

## NICHOLS SISTERS GOING ABROAD.

The original Nicho's Sisters, Mabel and Lulu, known as "the plantation swells" have just closed a three-weeks' engagement over the Keith circuit and have made a most favorable impression with press and public in each city visited. This is their last American appearance for six months, as they sail for London on Nov. 23, where they are booked for eight weeks. They also play Johannesburg, S. A., at the Empire Theatre of Varieties.

## EVA MUDGE IN VAUDEVILLE.

Little Eva Mudge, who has been singing, dancing and reciting for the entertainment of the good folks on the Y. M. C. A. and church circuits for several years past, will celebrate her sixteenth birthday on Dec. 5. She will then be able to glide from under the watchful eye of the Gerry Society, and will enjoy her freedom by making her debut at Keith's Union Square on Monday Dec. 7.

## LEOLA MITCHELL IS WELL.

Leola Mitchell, the "Living Doll," who has been suffering from throat trouble for four weeks past, has entirely recovered. She opened yesterday at Keith's new theatre in Boston, and will go over the entire circuit. Miss Mitchell had to cancel a nice engagement at Hammerstein's Olympia on account of her illness. She will probably sail for Johannesburg after her engagement on the Keith circuit.

## FREDA WEST HONORED.

Freda West, of Al Reeves's company, was presented with a handsome diamond ring on the stage of the Star Theatre in Brooklyn on last Wednesday evening. The presentation speech was made by Arthur Lawrence, who told of the high esteem in which Miss West is held by her Brooklyn friends. Later in the evening Miss West was entertained at a banquet at Knickerbocker Hall.

## ANNA HELD WILL REMAIN.

F. Ziegfeld, Jr., has signed a new contract with Anna Held, by the terms of which she will remain in America ten weeks longer than she originally intended. When she finishes in Chicago with A. Parlor M-tch, Mr. Ziegfeld will take her on a tour of the large cities with a specially organized vaudeville company. Her milk baths and bicycle rescue have been heard of in every big town, and profitable business is expected.

## HOWARD DUNHAM DEAD.&lt;/div

A *Midnight Promise*, on Dec. 7. Richard Harrow, of *U.S.A.*, is another deserter from the legitimate. He will be seen in a new sketch at the Palace on Dec. 14. Grace Thorne has contracted to appear on the Keith Circuit in Augustus Thomas's *Afterthoughts*, and Sibyl Johnstone will, with the assistance of Lyon Adams, late of R.C.A.'s company, do *A Woman's Way* at the Pleasure Palace, beginning next week.

#### SUIT AGAINST HAMMERSTEIN.

A. M. Beyer and Co. of Pittsburg have begun a suit in the Supreme Court against Oscar Hammerstein for the purpose of setting aside the transfers of his property to his wife and sons, alleging that the transfers were made with intent to defraud his creditors. They have a judgment against Mr. Hammerstein for \$7,000 for plumbing.

In this suit the plaintiffs demand that a receiver be appointed to sell the property to satisfy judgments, and that the wife and sons of Mr. Hammerstein be compelled to account for all moneys received by them.

Mr. Hammerstein is not disturbed by this suit. He declares that he has ample property to satisfy all proper claims against him, and smiles serenely upon the vast crowds who nightly gather on his roof-garden.

#### VAUDEVILLE JOTTINGS.

Vida Keane, who has been playing dates this season with "Babe" Moore, of the Moore Sisters, will work alone for the rest of the season, doing her character change wire-act. She will visit her parents in Missouri in February, and later will go to New Orleans.

FIELDS and Lewis, who represent Weber and Fields with the Vanover Club, report big business, especially in Philadelphia. The Stewart Sisters joined the company in Pittsburg last week for the season.

Extra morning performances will be given at the continuous houses on Thanksgiving day. This means a lot of extra work for the performers, who will have to eat their turkey in sandwich form behind the scenes.

David O'Brien's company, presenting *The Blower Girls Abroad*, opened at the Empire Theatre, Indianapolis, on Nov. 22. The following vaudeville performances are in the company: The O'Brien Brothers, Rose, the Leon Sisters, Miller and Leon, Hill and Edwards, Maxine Kohl, Alfred Calhoun, George De Carlo, the Sisters Melville, Irene Grey, Adelwade and Maxine, and Hulma Walker. O. L. Mayhood is the musical director.

Harry Thompson's act made a hit at Pastor's last week.

James R. Adams continues to make a hit with his clown act in *A Night at the Circus*. He will be close with the co. on Nov. 28, and will play dates the rest of the season.

Barr and Evans were promoted from fourth place to tenth on the bill at the Pleasure Palace last week after the first show. They made a distinct hit.

The fifth vaudeville concert was given at Olympia on Sunday night. The bill included Josephine Sabel, the Polinskis, James F. Hoxey, the Angels Sisters and Pearl Andrews.

Josephine's Oriental America is featuring the following three songs: "I Want Dem Presents Back," "All Come Look Alike to Me," "You're So Good, Daddy," "What Would Your Answer Be?" and "By a Book Sat a Lady." Isham's other company, the Octoors, are also singing, together with the above-mentioned songs, "My Gal Is a High-Born Lady," "Yer Baby's a Comin' to Town," and "Honey, Does Yer Love Yo' Man?"

Tom Maguire has gone to Ottawa to arrange for the opening of the Academy of Music in that city under his management.

The "Prune" Sisters, who will burlesque the *Cherry*, will be introduced into the *Geaser* this week at Weber and Fields' Broadway Music Hall.

Phyllis Alien's new song, "Think Once Again Before We Part," is said to be as big a success with her as "Say Au Revoir." It is by the authors of the Western success, "She Is the Daughter of Officer Poster," also arranged as a vocal duet.

Singer and Madame Borelli closed with Pogoli at Washington on Nov. 21, after a twelve weeks' tour with the great impersonator. They opened last night at Koster and Bial's, where they will remain for some time. They have received offers from F. F. Proctor and Weber and Fields.

"Lucy Lou" is a new coon song, written by the author of Jack and the Beanstalk, and is published by M. Witmark and Sons. It is now being sung by George Thatcher and Ed Marble with success. Leola Mitchell is also doing it.

Cuthand and Holcombe have met with great success in the Hopkins houses in St. Louis and Chicago. They are at the Olympic in the latter city this week, and next week go direct to San Francisco, where they open Dec. 7 for six weeks on the Orpheum Circuit.

Mrs. L. Larson, of Weber's Olympia company, has been promoted to the position of actress representative. When he came on the district of his new position he was presented by Mr. Weber with a new suit of clothes and he received a gold-headed cane from the company.

Williams and Walker, the colored comedians at Koster and Bial's, have placed two new songs with their publishers, M. Witmark and Sons, entitled "Hannah, You Won't Do," and "Mammie's Pickaninny Boy."

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#### VAUDEVILLE CORRESPONDENCE.

**PHILADELPHIA, PA.** — It is a pleasure to report good business, and excellent attractions for Thanksgiving week, at our vaudeville houses. This style of entertainment is looked on here with great and constantly increasing favor.

Manager William J. Gilmore has a strong attraction at the Auditorium in the Russell Brothers' Jennie Yamans is a great card; John Carroll, McAvoy and May, Mazur and Mazett, Stanley and Birbeck, Rossi Brothers, Meyer Cohen, and Dietz and Don in brilliant programme the features. Pogoli, the Italian mimic, aided by variety talent, is booked for week 30.

The Bijou Theatre has a pleasing and very attractive card in George Lockhart's wonderful troupe of performing elephants. Lumiere's Cinematograph, with new features of moving figures, continues as a standard attraction. The olio introduces Four Luciers, refined musical act; Robinson Baker Trio of athletes and singing comedy artists; Kaine and Kilmer, Harding and Ah Sid, Mile, Olive, Lynn Sisters, Carr and McLeod, Terry and Elmer, Fred and Harry Mayo, James and Fanay Donovan, and Douglass and Ford.

Ach Street Theatre, with English pantomime co., in Cinderella not up to expectations, and Aladdin Up-to-Date is in rehearsal for production 30, with hopes of better business.

Al Reeves' Big Show in a meritorious performance at the Trocadero Theatre for the week to large patronage. It is a combination of white and colored artists in good selections and proved a strong card. *Ford Rider's Night Owls* follow 30. Fay Foster co. Dec. 7.

Vanity Fair Burlesque and Spectacular on hold the week at the Lyceum. It is good co., introducing Richard Mullens, Jessie Stanton, Devereux and Chasando, Mantle and Jessie, Mullens and Dunn, Weston Sisters, and the spectacle, Jay New York, or Fun at Westminster Theatre; Joseph Oppenheimer's Zero co. gave enjoyable performances here week of 16. In co. were Joe Madden and James Curran, Topical and Steele, Leona Lewis, Joe Nestor, Monroe Sisters,

The living pictures with Viola Thordyke in Harry Morris's *Twentieth Century Maids* created a great sensation in this city last week.

Andrew Jackson Forepaugh, brother of the late Adam Forepaugh, died in this city Nov. 8, aged sixty-three years. He was connected with the circus business for the past thirty years.

Sam Jack's Creoles are at the Kensington Theatre this week and are attracting fair patronage.

S. FERNBERGER.

**CHICAGO, ILL.** — The vaudeville theatres have been meeting with immense success the past week and with in a short time there will be more of them in the field. Hooley's Theatre was given over to Albert Chevalier and his entertainers, and royal entertainers they were. Chevalier made a decided hit, and was most ably seconded by Mort Gitter, Harry Scott, Alfred W. West, Charles Bratton, Clegg, Dunn, Twin Sisters Abbott, and Harry Atkinson. The last-named is a wonder in his way, and was accorded a very hearty encore. The performance was an innovation in a vaudeville way, and does all concerned credit. It has been a day since anything of the vaudeville order has been presented on the stage of Hooley's, but Chevalier's co. is so well organized that any theatre might be proud to have it as the attraction. The business was good throughout the week, and the patrons this time seemed to appreciate all of the high-class specialties.

Hopkins's South-Side Theatre: There was the usual combination bill offered, which embrace Cushman and Holcomb, Mac and Freddie, Kelley and Burgess, Tanice Wallis, Havens and Andrews, Zancino, and Bond and O'Brien. The stock co. appeared in *The Sea of Ice*. Business great as heretofore.

Schiller Theatre: A big bill was on the boards of this very popular resort. Wood and Sheppard, the foremost of musical comedians, were the stars of the co. They have infused many new bright bits of business into their thoroughly enjoyable skit. Galletti's monkeys were funny. Auto-Jean and Little Allright introduced a clever and interesting specialty. Morris's pony circus attracted considerable attention. Joseph Photo's pantomime co. furnished a great deal of amusement; and Drawee, Roach and Casletto, the Three Marvels, and Lumiere's Cinematograph finished out the programme to the entire satisfaction of all.

Chicago Opera House: Packed to the doors every night, and a splendid show was the state of affairs at this handsome theatre. Jay Ringgreen's *Time Mirror* man in his usual genial way, but it was about impossible to see the show without the aid of a pair of stouts, a short man wasn't in it all. Hyde's co. gave an excellent performance, and a number of others were also on the list, which was made up as follows: Helene Mora, Johnny Wild, Thorpe and Carlton, Newsboys' Quintet, The Four Cohens, Conroy and Kitchie, Harris and Walters, May Laverne, Hef and Vest, Charles Sweet, Culhane and St. Feins, Tambourine McCarthy, Schaeffer and Clark, Harry Fenton, and John and Lottie Burton.

Olympic Theatre: Standing room only is the rule here. The lobby of this pretty new place has at last been completed, and it promises to be a welcome addition. Fred Halpin and Mollie Fuller were the headline, and the others all merit notice: Fortune Bindler, Madame Chester, L'weeble, Harry Armstrong, the Rosettes, Mendosa Sisters, James McAvoy, the Lovette, Mabel Candy, and Cloris Lane.

Lyrene Theatre: Ferguson and Mack were the stars, and Manager Genier also engaged a strong co. Margaret Ferguson and others contributed in a very satisfactory manner.

Imperial Music Hall: Opera and vaudeville is meeting with considerable success at John Cort's house.

The Bohemian Girl was the opera, and the variety acts were distributed through the performance.

Sap T. Jack's Opera House: One of Mr. Jack's own co. furnished the entertainment, and a good one it was, opening with a very handsomely costumed ensemble entitled *A Parisian Souvenir*, followed by Sigfried, The Golden Trio, Anna Dure, Orange Blossoms, George Behan, The de Philippis, and concluded with the burlesque, Old Age and Youth. Lottie Lewis, Billy Gold-a Queenie Monson, M. E. Nibbe, Daisy Golden, Helen Edwards, C. Nibbe, all deserve mention, not forgetting Edward Morris, who was the hit of the piece, his dialect and make-up was very laughable. Standing room only throughout the week.

Orpheum's Music Hall: Manager Joe Einrich offered a good combination of varied people who gave a very pleasing performance. George C. Davis, was posing the brightest member, with the following assistants: Rawson and June, Walde Whipple, Kirk, Belle Wilson, John Early, Emma Weston, Joe Adams and the Orpheus stock co. in a burlesque, A King for a Day. Arthur J. Lamb, a local writer, will soon have a benefit at this place.

Managers Kohl, Middleton, and Castle have taken the lease of the Haymarket Theatre and will change the policy to a continuous vaudeville. They take charge Dec. 7. This will give them three superb houses in Chicago, Chicago Opera House, Olympic and the Haymarket. They are enterprise indeed and deserve the immense success which has attended them.

Thomas Prior, the well-known manager, has been selected to look after the affairs of the Irving Amusement Co., which has secured lease of the People's Institute Building and will put in four vaudeville performances a week: Tuesdays, Thursdays and Saturday matinee and night. The house will be called The Irving Theatre.

The Masonic Temple Theatre will be in readiness to open soon. *NEXT* *HARRY EARL*.

**BOSTON, MASS.** — Eben Plympton and Agnes Proctor are at Keith's this week, in Old Love Letters. Others in the bill are Leola Mitchell, "The Living Doll," John Wilson and Bertha Waring, Press Edgeidge, Ava, Zebra and Vora, Crimmins and Gore, Leroy and Clayton, Post and Clinton, the Glassons, the Reed Family, Arvin and Wagner, Ray L. Royce, Benson, Miles and Luisa, Georgia Dean Spaulding, F. H. Kent, the Brilliant Quartette, the Newellites and Professor Wilbur's art views. The Cinematograph continues to prove attractive. Papina comes next week.

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#### THE NEW YORK DRAMATIC MIRROR.

#### VAUDEVILLE.

# Excelsior Clipper Quartette

GEO. F. CAMPBELL.

D. L. DON.

HARRY EARL.

W. WALLACE BLACK.

AT LIBERTY, Nov. 28.

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The MANAGEMENT of A NIGHT AT THE CIRCUS CUTTING DOWN EXPENSES, is at LIBERTY, after NOV. 28, to join first-class company, to play Comedy (Kid) parts, or Clown, introduce my acrobatic Specialty: I WILL furnish a complete Pantomime performance, with or without special Effect, with Trick scenery and a grand trick Transformation Scene. PRINTING IF REQUIRED. Address

JAMES R. ADAMS

(care A. H. Morgan).

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Mr. B.—A GREAT CHANCE for a HUSTLING MANAGER to invest a little money for a STRONG BLOWN-out, also managers in New York, Pennsylvania, Connecticut, Massachusetts, send open time.

# LEW DOCKSTADER

TONY PASTOR'S ROAD CO.

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16 W. 27th St., care Spaniard & Gray.

# LOUISE TRUAX

Phenomenal Child Whistler—Two, three, and *Six* Notes.

At Keith's Bijou Theatre, Philadelphia, Nov. 9. For open time and terms, address L. T. Hibbard, Manager. "A distinct hit." —*Phil. Times*. — "Is beyond question a rival of Mrs. Shaw." —*Phil. Inquirer*. — "Emphatic hit." —*Phil. Record*. — "Whistles so beautifully that the listener forgets even Mrs. Shaw." —*N. Y. Journal*. — "An instantaneous hit." —*N. Y. World*

# JOSEPHINE SABEL

TONY PASTOR'S weeks Nov. 23, 29, HAMMERSTEIN'S Dec. 7, 14, WEBER & FIELDS' Dec. 21

# A HIT! A HIT! A HIT!

ADA DEAVES

ON VAUDEVILLE STAGE IN COON BUSINESS.

Permanent address 18 Webster Ave., New Rochelle, N. Y.

# SCHILLER THEATRE

CHICAGO, ILL.

Nov. 28, 1896.

THE NEW YORK DRAMATIC MIRROR.

21

# FIRST PRODUCTION ON ANY STAGE THE HOUR BEFORE DAWN

Drama in 4 Acts, by H. E. GIBSON.

Under the auspices of JERSEY CITY LODGE, NO. 211, B. P. O. ELKS.

LYRIC THEATRE, HOBOKEN, WEDNESDAY, DEC. 2.  
Stage Director, NELSON WHEATCROFT.

A superb cast, including Miss Jeffreys Lewis, Maida Craigen, Mr. Nelson Wheatcroft, J. Leslie Gossin, Lynn M. B. Pratt, Alfred Fisher, and others.  
For Time, apply to RICH & MAEDER, 51 West 28th St., N. Y. City.

Mlle. Valence, Hanley and Jarvis, Lena Le Couvier, Muller and Dunn, Emma Carus and Deliorelli and Clevandi. Miss. Carus has a powerful and sweet baritone voice. Flynn and Sheridan's Big Sensation 23.

CINCINNATI. — Weber and Fields' superb co. appeared at People's 15-21. There are only eight acts, but every one is of the highest order. Besides Weber and Fields, who give their new baseball act, there are Bobby Gaylor, Lettie Gilson, Caron and Herbert, the Avolos, Forest and King, Alburton and Bartram, and the great "Chip." Next week, Bill's Hall's co.

BUFFALO, N.Y.—Ed. F. Rush's Excelsior was the attraction at the Court Street week of 10, playing to excellent business. The co. includes the He'stous, Dot Day, Sport, Fink and Quigg, William McRobie, and Nellie Souter.

At Gibb's Music Hall the new arrivals for week of 16 were Gertrude Gerard, the Florence Sisters, and Lucy Swan. La Brie was on the bill for a second week. A thoroughly good performance was given.

NEWARK, N.J.—Waldmann's Opera House (Fred Waldmann, manager): Weber's Olympia on 16-21, is a large one, and presents a very attractive bill consisting of two burlesques, Li Link Chunks Reception and Apollo in New York, another solo. Business good. H. W. Williams 23-28, F. von and Sheridan's Big Sensation 30 Dec. 5.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): A good bill drew houses of the same quality during the week. Clayton Jenkins and Jansen repeated the success of their former visit. The Troubadours gave a neat sleight-of-hand performance, and Johnson and Lundin, the strong men, lifted every thing. Coming 16. Brothers Horn, Joe Reeves, and Herr Gras.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Poli, manager): Week of 16-21 a pleasing olio drew large crowds. Mulmabruk's Arab Troupe, Wilson and Errol, Willie Laurel, the Wentworths, Lew Bloom and Ida Lewis, O'Brien and Judge, Comedy Three, and Leavitt and Nevello.

PATerson, N.J.—Bijou Theatre (Ben Leavitt, manager): City Swells Burlesque co. 16-19 to fair patronage. Co. fair. Wood Sisters Burlesque 19-21. Rose Hill co. 21, week.

PORT WAYNE, IND.—Empire Theatre (Louis Heilbronner, manager): House dark week of 8. Bert Leslie, Arnold and Cassell, W. G. Deveaux, Murray, Leslie and Murray, and Downey and Willard week of 16.

## VAUDEVILLE PERFORMERS' DATES.

Annan—Olympia, N. Y., indef.

Aragon, Virginia—Columbia, Providence, R. I., 23-28.

Ara-Zebra and Vora—Keith's, Boston, 23-28.

Althea Sisters—Proctor's, N. Y., 23-28.

Ammons—Close Trio—Columbia, Providence, 23-28.

Aspin and Wagner—Keith's, Boston, 23-28.

Angela Sisters—Olympia, N. Y.—indef.

Barr and Evans—Pastor's, N. Y., 23-28.

Borelli, Sig and More—K. and B.'s, N. Y., indef.

Barrison Sisters—K. and B.'s, N. Y., indef.

Bertoldi, Ena—Proctor's, N. Y., 23-28.

Baker, Will G.—Del. Music Hall, Victoria, B. C., indef.

Bruet-Riviere—Keith's, N. Y., 23-28.

Burke and Bannon—Austin's, Boston, 23-28.

Bryant and Cleaver—Columbia, Providence, 23-28.

Brilliant Quartet—Keith's, Boston, 23-28.

Bryton, Georgia—Grand, Boston, 23-28.

Cosmopolitan Trio—Keith's, N. Y., 23-28.

Carr and McLeod—Bijou, Philadelphia, 23-28.

Cushman and Holcombe—Olympia, Chicago, 23-28.

Crimmins and Gove—Keith's, Boston, 23-28.

Clarence, Fred—Grand, Boston, 23-28.

Cronin, Tim—K. and B.'s, N. Y., 23-28.

Daily, Lottie—Columbia, Providence 23-28.

Dickson—Charles—Chicago, 23-28.

Dockstafer, Lew—K. and B.'s, N. Y., indef.

De Forest—Olympia, N. Y., indef.

Donovan—The Bijou, Philadelphia, 23-28.

Douglas and Ford—Bijou, Philadelphia, 23-28.

Eldridge, Fred—Keith's, Boston, 23-28.

Ellis, Macie—London, indef.

El Dorado and Norine—Orpheum circuit, indef.

Emerson, Bills—Keith's, N. Y., 23-28.

Excelsior Four—Columbia, Providence, 23-28.

Frey and Fields—Palace, N. Y., 23-28.

Fox, Will H.—Palace, London, indef.

Forbes and Quinn—Austin's, Boston, 23-28.

Ford and Raymond—Columbia, Providence, 23-28.

Geld, Anna—Parlor Match co., indef.

Horn Brothers—Orpheum circuit, indef.

The One—Olympia, N. Y., indef.

Hall, Pauline—P. tor's, N. Y., 23-28.

Hardman, Joe—Grand Op. Boston, 23-28.

Harding and Ah Sid—Bijou, Philadelphia, 23-28.

Harris and Powers—Pastor's, N. Y., 23-28.

Hawley—Proctor's, N. Y., 23-28.

Kaine and Kinner—Bijou, Philadelphia, 23-28.

Lockhart's Elephants—Keith circuit, indef.

Lucier's, The—Orpheum circuit, indef.

Luciers, The Four—Keith's, Philadelphia, 23-28.

Lynn Sisters—Bijou, Philadelphia, 23-28.

Le Roy and Clavette—Keith's, Boston, 23-28.

Long Sisters—G. Op., Boston, 23-28.

Mayo, Fred and Harry—Bijou, Philadelphia, 23-28.

Morris and Mario—Columbia, Providence, 23-28.

Macrae Sisters—Proctor's, N. Y., 23-28.

Midgelevo, The—Grand, Boston, 23-28.

Millar, Jessie—Keith's, N. Y., 23-28.

Martens, Alexandra—Olympia, N. Y., indef.

Mitchell, Leola—Keith's, Boston, 23-28. N. Y., 30 Dec. 5.

Phin, 17-22.

Maxwell and Simpson—Palace, N. Y., 23-28.

Noel, Lillian—Proctor's, N. Y., 23-28.

Nicholl Sisters—London, Eng., indef.

O'Brien and Hawe—K. and B.'s, N. Y., indef.

Olive, Mie—Bijou, Philadelphia, 23-28.

Outcault, R. F.—Olympia, N. Y., indef.

Past and Clinton—Keith's, Boston, 23-28.

Papini—Olympia, N. Y., 23-28. Keith's, Boston 30 Dec. 5.

Polski Bros—Olympia, N. Y., indef.

Plympton and Proctor—Kith circuit, indef.

Price, Mand Reall—Moore's Rochester, 23-28.

Quaker City Quartet—Orpheum circuit, indef.

Powers, Howard—Hopkins's, Pittsburgh, 22-29.

Rector, Wee Bill—Palace, N. Y., 23-28.

Rice Bros—Palace, N. Y., 23-28.

Richards, Warren—Proctor's, N. Y., 30 Dec. 5.

Sidmans, The—Pastor's, N. Y., 23-28.

Spink and Spink—Proctor's, N. Y., 23-28.

Stuart—Orpheum Circuit 30—indef.

Symonds, Lettie W.—Grand, Boston, 23-28.

Thompson, Harry—Pastor's, N. Y., 16-21.

Therblid, Dolly—Hopkins's, St. Louis, 22-29.

Thatcher and Marble—Orpheum San Fran, 22 Dec. 21.

Tyrene and Evalene—Olympia, N. Y., indef.

Terry and Elmer—Palace, Phila., 23-28.

Vernone—Palace, N. Y., 23-28.

Veronee—Frai—Bijou, Louisville, 23-29. Lyceum, Chicago, Dec. 6-12.

Valences, The—Olympia, N. Y., till Nov. 28.

Williams and Walker—Palace, N. Y., 23-28.

Werner and Rieder—K. and B.'s, N. Y., indef.

Wilson and Waring—Keith's, Boston, 23-28.

## LETTER LIST.

### WOMEN.

Allen, Adelaide F. Fisher, Adele

Allen, Marie L. Gardner, Emma

Arlen, Lois Goldfarb, Beatrice

Asher, Louise Gilson, Manie

Ashland, Mildred Germaine, Katherine

Allison, Edna Gerber, Josephine

Allen, Adele Gershwin, Lillian

Allen, Alice M. Haskam, Alice

Buckley, Anna Hartman, Lillian

Braun, Gillian Hartman, Mrs. Alice

Brown, Laura Herman, Herman

Barnwell, Marion Hopton, Charlotte

Bermont, Anna Holloway, Estelle

Beth, Catherine Harrison, Eva

Bertram, Helen Harrison, Gladys

Berkley, Mrs. L. D. Harrison, Maude

Braham, Rose Harrison, Jessie

Baldor and Hei- Jacob, Maggie

lands (Mines) James, Mrs. Beulah

Belford, Pearl Jennings, Laura

Burgess, Lillian Johnson, Anna

Bassett, Mrs. John Johnson, Blanche

Bassett, Mrs. John Johnson, John



## ANNOUNCEMENT!!!

## THE SCENIC ART LEAGUE OF NEW YORK

ORGANIZED OCTOBER 22d, 1896.

**THE OBJECT** of this body is to maintain, by the representative character of its members and of their work, the dignity of scenic art as a profession, and to resist as a whole any effort to control, or in any way dictate, the business or artistic work of its individual members.

**HOMER F. EMENS, Pres., JOHN H. YOUNG, 1st Vice-Pres., EDWARD G. UNITT, 2d Vice-Pres., ARTHUR VOEGTLIN, Treas., D. FRANK DODGE, Sec., to whom all communications should be addressed.**

## MEMBERS:

ERNEST ALBERT, 8th Ave. Theatre, WALTER W. BURRIDGE, 8th Ave. Theatre, EUGENE CASTEL-BERT, Metropolitan Op. House, D. FRANK DODGE, Herald Sq. Theatre, HOMER F. EMENS, 4th St. Theatre, HENRY E. HAYT, Daly's Theatre, LOUIS C. YOUNG, Grand Op. House, ERNEST M. GROS,

Standard Theatre, ALBERT OPERTI, 150 W. 5th St. FRANK Rafter, 119 Park Ave., EDWARD G. UNITT, Lyceum Theatre, LAFAVETTE DE SEAVEY, Walton Ave. and Cheever Place, ARTHUR VOEGTLIN, Hoyt's Theatre, JOHN H. YOUNG, Broadway Theatre.

## ACTORS' SOCIETY OF AMERICA.

CONTINUED FROM PAGE I.

year upon the cars. He held that the English Actors' Association had forced the railways to accede to every one of its demands simply because the manager and the player had combined in furthering their common interests. Mr. Brady thought that the Actors' Society of America should invite the representative managers to become, if not active, then honorary members. He said they should think of both sides of Broadway.

Louis Aldrich followed with the remark that he had heard forty-one years of fulsome praise for actor and drama, but that little had been said concerning the really vital point—the inculcation in the actor of a business spirit that should be his own protection and helpmeet. Business tact should be taught, and the actor must learn not to oppose the manager who is his best friend, which remark, Mr. Aldrich added, did not apply to the so-called "shoestring" manager nor to the "shoestring" actor. The player should be made to know how to earn an honest living, and art will take care of itself.

President Alexander Bremer, of the Musical Protective Union, told about his association and its effectual methods for the protection of its members against "forgetful" managers. He said that music and drama are sister arts, and explained how committees had been appointed by the Actors' Society and the Musical Union to consider a project to unite the two bodies for mutual protection on certain lines. A resolution to such an end, he stated, had been unanimously adopted by the musicians, and in ending he said that the united voice of the Musical Union cried: "Will you join us?"

The veteran actor, Charles R. Pope, who has lately figured as a leader among political orators, spoke feelingly upon the recollections of his theatrical career. With the purposes of the Actors' Society he said he was in perfect sympathy and accord, and he extended to the organization and its large membership a hearty wish for its long-continued prosperity.

## Letters of Prominent Persons

President Malone then read letters of regret from many prominent persons who had been invited to be present, but whose engagements rendered it impossible for them to accept the invitation. Among those who thus wrote were President Grover Cleveland, President-elect William McKinley, Dr. Lyman Abbott, and Theodore Roosevelt. Many letters contained words of cordial sympathy and encouragement for the Society, and THE MIRROR is permitted to quote the following expressions:

W. L. STRONG, Mayor of New York: "The stage has played such an important part in the development of society that steps taken to elevate and improve the actor's calling must certainly command themselves to careful observers. I personally appreciate the objects your Society seeks to obtain."

CHARLES DUDLEY WARNER: "I am very much interested in your Society, not only as an association tending to raise the dignity of the profession and bring to it a sense of solidarity and power, but as a means of raising the level of theatrical performances, and, what is also important, preserving the traditions of the stage and of great actors. Acting is thoroughly an art, not to be acquired without long and severe training. It is time that we got out of our amateurish condition and established, from the highest to the simplest part, a guild of real professionals."

H. L. NELSON, editor of *Harper's Weekly*: "The Society has my best wishes. Any method for the protection and furtherance of the drama so seriously planned and so intelligently led must aid in elevating the manager, and that, I take it, is what we need most of all to accomplish in this time when the illegitimate is so mighty on our American stage. The actor is all right, and so will the public be, if the two can ever get together again on those pleasant terms of intimacy which obtained in Shakespeare's day."

RICHARD WATSON GILDER, editor of the *Century*: "An outsider is naturally interested in the public bearings of your enterprise. You say the Society will try to protect itself, the manager, and the public against the irresponsible and incompetent actor. This will be excellent work. But I wish you could do something toward protecting the genuine actor from the irresponsible, incompetent, and undiscriminating public."

GEORGE C. JENKS, dramatic editor of the *Commercial Advertiser*: "The avowed objects of the Society must have the endorsement of everyone who recognizes in the drama one of the most important factors in civilization and artistic progress."

MARGUERITE MERINGTON: "The aim of the Society seems most excellent, as that is of any organization formed to further the interests of the great dramatic collaboration between player, playgoer and play."

DANIEL FROHMAN: "My sympathies are most heartily in favor of an organization whose aim is the betterment of the business conditions which affect the actor. Dramatic enterprises have become so large as well as far reaching in their magnitude that only through correct business methods can managers seek to forward their own interests; and as these interests are so entirely dependent upon performers, I look with great favor upon your plan of action. I am sure that all reputable managers would cordially endorse the aims of your society in that respect. Where managers are compelled by the great extent of our country to send companies into re-

note districts it is well to have the assurance that the members composing the organization are trustworthy and reliable."

CHARLES FROHMAN: "To commend the purpose of an association like the Actors' Society is to commend what is of evident advantage not only to the actors but to the managers of the country. The business of theatrical management has grown to such proportions that managers must depend upon the faithfulness and integrity of the actor. Both interests are so closely allied that when both are placed upon a just and equitable footing the interests of all are sustained. I shall be very happy to extend such help and encouragement as I am capable of rendering."

HARRISON GREY FISKE: "There is little in the direction of the improvement of the actor's art and of the actor's material welfare that cannot be brought about by the Actors' Society, if it adheres to its lofty purposes and its conservative policy. Already, by their willingness to heed wise counsels and by their notable harmony of action, its members have proved the falsity of the prevalent idea that actors cannot organize in large numbers and present for any considerable period a united front. In its aim to drive the swindling manager—that source of untold misery to the profession—from the theatrical field, and in its determination to shut out the stage incompetent and irresponsible actor, I am confident that the Society can rely upon the moral and practical support of all persons interested in dramatic progress; for the removal of these crying evils will benefit the capable player—the honest manager, and, incidentally, the American playgoer. The assurance that these reforms are to be sought through measures at once rational and dignified gives substance to the belief that they will be accomplished. Speaking for myself, I shall consider it a privilege to be permitted to render such assistance to your Society and its objects as lies within my power."

HORACE HOWARD FURNES: "The Actors' Society has very hearty sympathy in its tendency to elevate and refine those who elevate and refine us. How apt we are to disregard the debt of gratitude we owe to that profession which almost more than any other influences our thoughts and daily lives!"

M. J. SAVAGE: "I completely endorse your Society and its aims. I wish I could be present at your meeting to speak for it."

JOSEPH JEFFERSON: "Any movement tending to the advancement of the theatrical profession and its members naturally interests me as my earliest associations are connected with the stage. The objects of your association seem to be much desired with perhaps the exception of the one relating to irresponsible and incompetent actors. I have no right to dictate to your honorable association, nor would I presume to do so but that you have asked for my candid opinion. I would say that while it is quite right that you should advance the interests of your association, it is questionable whether you will strengthen your cause by arraying yourselves against others however undeserving or incompetent they may be. The law of gravitation will regulate the irresponsible actor to his proper level. I beg to enclose my check for \$100 to add to your fund."

The reading of Mr. Jefferson's letter precipitated a tumult of applause, as the President, bowing, handed its precious enclosure to the chairman of the Ways and Means Committee. There were also letters from T. W. Keene, Joseph Arthur, Robert E. Stevens, Owen Ferree, Minnie Maddern Fiske, C. C. Buel, James Jeffrey Roche, H. J. Pain, Etta Henderson, Clara Fisher Maeder, Colonel William E. Siarn, and Tony Pastor.

The writer of the last-mentioned communication had not expected to be present when his letter was mailed, and he had crept modestly in at a late moment. But his arrival had been observed and there were loud cries for a speech. After much persuasion Mr. Pastor made his way to the stage, warmly grasped the hand of the president, and said simply "I am with you."

Still another letter from Rachel McAuley, temporary chairman of the Professional Woman's League, inclosed the following resolution:

*Resolved*, That the Professional Woman's League extends to the Actors' Society of America its heartiest congratulations upon the efforts now being made by that Society to promote and improve the actor's calling and its conditions.

A pretty feature of the letter-reading part of the programme was the beautiful tribute paid by President Malone to Mrs. Clara Fisher Maeder, the veteran actress, now in her eighty fifth year, who occupied a proscenium box, and who arose and bowed in response to the enthusiastic applause which welcomed her communication accepting an invitation to be present.

## Resolutions Adopted.

The resolutions previously read by F. F. Mackay were then unanimously adopted, and Mr. Mackay submitted another resolution, which read as follows:

WHEREAS: The burying ground of St. John's, in which the remains of William E. Burton are deposited, is about to be devoted to public use as a park, and

WHEREAS: The illustrious life, scholarship and work of Mr. Burton reflect the highest honor upon the drama as an art and the true dignity and worth of the actor as a representative of a great and benevolent vocation, and

WHEREAS: The people of the City of New York and the entire American public are partakers in honor with the fellows of this revered and fondly remembered player, therefore be it

permanent resting place to the honor of William E. Burton.

Louis Aldrich remarked that the Actors' Fund had already taken action in the matter of providing a fitting resting place for the remains of Burton, but it was stated that this resolution would in no way conflict with any other movement in the same direction, and a vote being taken, the preamble and resolutions were unanimously adopted. Resolutions were then carried extending thanks to the Rev. Dr. Peters for his kindly offices, and to Manager Andrew A. McCormick for generously placing the Broadway Theatre at the disposal of the Society for its meeting.

President Malone then read another resolution:

*Resolved*, That the offer of the Musical Protective Union for co-operative action is hereby approved.

F. F. Mackay arose to explain that the adoption of this expression of approval in no wise implied any final action in the matter, but signified simply the voice of the public meeting of last Thursday. With this understood, a vote was taken which resulted, by no means unanimously, in the adoption of the resolution. Then the meeting adjourned, and the principal members and guests gathered on the stage, where the group was photographed by flashlight by Joseph Byron for THE MIRROR, the picture being reproduced on another page.

## A Rep. &amp; Tentative Gathering.

In the assemblage at the meeting were the Rev. Father Thomas J. Ducey, Henry E. Dixey, Frederic de Belleville, Scott Cooper, Frank Mordaunt, Henry Bergman, Barton Hill, Edgar Seiden, Lorimer Stoddard, P. J. Reynolds, Frank Wise, Esile La Croix, Paul Everton, Daniel J. Pinkerton, Charles Charters, R. J. Dillon, Daniel O'Dwyer, Odell Williams, Robert J. Fischer, Edward See, Theodore Hamilton, Robert E. Stevens, Maurice D'ew, Arnold Daly, John Daily, W. J. Davidge, Arthur W. Byron, Frank Lamb, Sol Aiken, Harrison R. Armstrong, William B. Arnold, Francis Cambello, Claude H. Brooke, Frank Rolliston, Charles J. Stine, R. F. Sullivan, Herman A. Sheldon, Otis Harlan, Frank Opperman, Mark Sullivan, W. H. Turner, Richard C. Bennett, Joseph Wheclock, Jr., John L. Woodson, I. H. Washburn, Alfred Fisher, A. H. Stewart, George Conway, Louis Lipman, Thomas Whiffen, Giles Shine, Thaddeus Shine, Secretary A. G. V., of the Scenic Painters' Alliance; President Kelly and Secretary W. J. Madden, of the Theatrical Protective Union; President Alexander Bremer, Secretary John Mittauer, Charles Puerner, C. A. Goepel, Thomas Hindley, Philip Herford and George Humphrey, of the Musical Protective Union; Mrs. Clara Fisher Maeder, Molly Maeder, Mrs. W. T. Jones, Mrs. Louisa Eldridge, Mrs. Thomas Whiffen, Mrs. R. B. Matzell, Mrs. F. A. Tamchill, Mrs. William Robins, Maude Winter, Grace P. Atwell, Ramie Austin, Mabel Amherst, Amelia Bingham, Leonora Bradley, Belle Bucklin, Jessie Bonstelle, Rose Beaude, Lizzie Hudson Collier, Grace Gaylor Clark, Marie Cahill, Edith Chapman, Kate Davis, Frances Drake, Effie Germon, Florida K. Huntington, Hilda Hollings, Grace Huntington, Sibyl Johnston, Lucille La Verne, Madeline Lack, Clara Lipps, Lillian Lewis, Mary Madden, Merri Osborn, Agnes Proctor, Marie D. Shotwell, Amelia Summerville, Anna Stamford, Lavinia Shannon, Emily Stowe, Annie Ward Tiffany, Clara Tropp, Theresa Vaughn, Valda Wallace, Blanche Weaver Ethel Winthrop, Myra Wilet, Olive White, Ida Van Cortland, Zenaide Williams, Eva Mudge, Ella Bailey Robertson, Ella S. Salisbury, Engel Summer, Emma Stokes, Amy Stone, Katherine Angus, Genevieve Benjamin, Alice Brown, Fanchon Campbell, Caroline Cooke, Lizzie Conway, Marie Carlyle, Jean Chamblin, Emily Dodd, Effie Dinsmore, Nancy W. Fowler, Maggie Holloway Fisher, Mildred Holland, Roselle Knott, Edith Knight Mollison, Emma Hooker, Clara Hunter, Adele Durant Holt, Louise Mackintosh, and Helen Morgan.

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OVER THE GARDEN WALL.

Over the Garde Wall will be revived at Orange, N. J., this evening, and continue through New England until after the holidays, when it will make an extended tour through the West. Will H. Siarn, who was principal comedian of Rice's Hippodrome, will appear in the part of Snitz, which made his brother, George S. Knight, famous years ago. Charles B. Ward, the original Bowery Boy and composer of "The Band Played On," will also be seen in the cast introducing his original specialty, The Bowery Boy. All the best points of the piece have been retained, and to these have been added numerous new and entertaining features. Mr. Sloan has built his part of Snitz up so that it is funnier, if possible, than heretofore. The dialogue has been re-written and enriched with up-to-date matter, and much new stage business has been introduced. The musical selections are all new, and Over the Garden Wall ought to please as it did years ago.

## MAX ALVARY SERIOUSLY ILL.

Max Alvary, the famous tenor, is said to be seriously ill at Jena, in Germany, whether he went nearly two months ago to submit to a second operation for stomach trouble, reported to be the result of a cancer.

\*\*\*

## THE THEORY OF SUCCESS.

The New York Central management evidently proceeds on the theory that the more care there is taken of a traveler, the more he will travel—witness its "Limited" trains, block signals, free attendants and the comfort and luxury surrounding one from beginning to end of a journey on "America's Greatest Railroad."

\*\*\*

## THE NEW YORK DRAMATIC MIRROR.

The New York Central management evidently

## ERRORS, GRAMMATICAL AND DICTIONAL.

Not content with destroying the Teutonic peoples, which had already settled on Roman soil, Justinian invaded with the tribes that were still North of the Danube, and fomented their quarrels. For years, he kept the Lombards and Gepids fighting with one another, in the hope that, in the end, they would mutually destroy each other and thus free him from two dangerous tribes that were likely at any moment to invade his territory.—*N. Y. Sun*.

The meaning of this paragraph is clear enough, yet it says that all the Teutonic peoples had settled on Roman soil, which we see in the last half of the sentence was not true. The clause introduced by *which* is restrictive, limiting, adjectival in its functions and consequently should not be preceded by a comma. It is always better to introduce restrictive clauses with *that* instead of *which*, if one would avoid being ambiguous.

*One another* and *each other* in the second sentence cannot both be right. We use *each other* when it is a question of two only; *one another* when a question of more than two.

The fact of the matter is, that instead of *us* [ours] owing either of them, they have quite a little of our money, which we *would* [should] be very happy to get back.—*N. Y. Sun*

I expected to give her, and *would* [should] be compelled to do so [give her] by the terms of our contract, the forty performances during the season.—*N. Y. Sun*

The Captain is very severe upon the conduct of the English after the battle, but independently of such strictures his narrative is very interesting as a description of a part of the great naval battle.—*N. Y. Sun*.

Not independent of, as we often see it. Independent is never anything but an adjective.

While his opponents, believing that the road was to eventually [eventually to] pay, were inclined to deal honestly with it.—*N. Y. Sun*

The sign of the infinitive should not be separated from its verb.

The plea made by Oaks himself that he should not be made a scapegoat was certainly pathetic, but it was essentially unsound; for, as between the tempted and the tempter, the latter is more worthy [deserving] of punishment.—*N. Y. Sun*

This use of *worthy* is not permissible. *Worthy* is properly used only in the sense of meritorious.

He said he *would* [should] rather have, at the beginning of a campaign, the wife than the husband on his side.—*N. Y. Sun*

At the last official dinner given by Bismarck previous to [previous to] his fall, the Emperor gathered about him a group from which the Chancellor held aloof.—*N. Y. Sun*

The adjective *previous* must have the adverbial termination when used adverbially.

The scheme for the retirement of [to retire] the green backs, therefore, cannot furnish an issue for the Democratic party.—*N. Y. Sun*

Why use six syllables when three will suffice?

For illustration, a clanged lingual, when in truth it is lingual-annual, with a dash more of the latter [less] than of the former [lingual].—Professor R. E. Mayne.

Former and latter are words that should be very seldom used. Better, far, repeat what, if used, would be their antecedents. The *of* in the example above should be repeated.

Letters passed back and forth between McCord and Ames, one of which *the latter* [Ames], a plain, outspoken man, declared that he had placed the stock

with influential gentlemen.—*N. Y. Sun*

He refused to take an active part in the campaign, but he announced that he *would* [should] vote for Brown.—*N. Y. Sun*

Those were parts which [that] might have been supposed to have belonged [to belong] to me, as I had been here for several years before him.—*N. Y. Sun*

The use of *which* here is not an error, yet that is the pronoun to be preferred. The time is sufficiently indicated by the first verb *were*.

When apples are plenty [plentiful] and reasonable in price as they are this season, etc.—*N. Y. Sun*

Dr. Campbell, in his "Philosophy of Rhetoric," says: "Plenty [a noun] for plentiful [an adjective] appears to me so gross a vulgarity that I should not have thought it worthy of a place here if I had not sometimes found it in works of considerable merit." The error is more common in America than in England.

The Republican party claimed protection and the Democratic party silver to be the paramount issue. The people have decided in favor of protection and given the Republican party a contract for the restoration of [to restore] prosperity. I believe it should be allowed to carry out any reasonable tariff policy without obstruction. If it brings prosperity we *will* [shall] all be content. If it does not we *will* [shall] all know that some other remedy is required, and by

though the date be placed at the bottom of the page.

No one has ever had over the outcome of the game than the head coach, Marshal Newell—N. Y. Evening Sun, Nov. 10, 1896.

If Mr. Marshall felt so very badly over the defeat of the Harvard team by the Princetons, the individual members of his team presumably felt either *sadly* or *madly*; while, on the other hand, the Princetons doubtless feel *gladly* or *joyfully* over their victory.

Meanwhile we are gratified by the interest manifested by so many of our esteemed contemporaries in the idea thus presented; and not less so [certified] by the evidence of the universal appreciation of Mr. Reed's high qualities.

To my thinking, the dictio is bettered by repeating *gratified*. We are after and would, I think, still further improve the sentence.

Manager Fenton, remembering that he induced the young woman to wear the necklace, feels as *badly* as over the loss as she does, and for that reason offers a large reward.—Morning Advertiser.

I am exceedingly pleased to learn of ex-Governor Russell's death. While my acquaintance with him was not intimate it was sufficient to have stimulated a stimulate a high personal regard.—William Jennings Bryan.

The time is sufficiently indicated by the first word in the sentence—*was*.

This is always small, a few thousand dollars, and the Aldermen generally usually find a way to spend all of it.—N. Y. Sun.

Though *generally*, *usually* and *commonly* are allied in meaning, they are not interchangeable.

Strange to say, young children as soon as they are able to eat solids, eat just what their parents do [eat].

The breakfast is quite as hearty as the traditional old-fashioned American one [breakfast].

A Smyrna lady never reads a book, unless it be a devotional one [book].

ALFRED AVRES

#### REGARDING THEATRICAL THANKSGIVING.

I can never understand how you actor-people can appreciate Thanksgiving Day. No matter how many proclamations the President may issue or how madly the great heart of the nation may throb with gratitude, the day is really dedicated to dinner. Our earliest impressions of the festival were of turkey and cranberry sauce and pumpkin pie and subsequent headaches and other aches.

The joy we felt in the annihilation of these foods has become a memory; there are any number of us who would prefer deviled kidneys or chickens' livers to roast turkey, but the association remains.

Does the actor get a chance to eat on Thanksgiving? Not he! Like as not he's rusting over the country, in a sleeping car the night before, and he reaches some jay town at an unearthly hour in the morning. Does he think of mother's pumpkin pies then? Or does his heart throb with gratitude? Not a throb. He goes to the one hotel in the town and tries to purchase the privilege of a bath in vain. He is lucky if he gets even soap and water.

Then, about the time civilised people are getting through breakfast, dinner is served, and after that there is a matinee and then the actor's Thanksgiving dinner—a sandwich and a bottle of beer—is paraded of at the "Opera House," and then the night performance and probably another train has to be made by midnight. And you are thankful? I do not think!

But on the other hand—cheer up! You have an engagement.

You have good health and a good appetite even for the sandwich.

You are beginning a season which promises to be one of the best ever experienced in the theatrical business.

The weather is good, and if it isn't the sun will shine some day. Umbrellas are cheap, anyhow.

You can have Thanksgiving dinner on Sunday, too, if you like. For the government at Washington still lives and the ghost still walks! Isn't it?

If the editor would only let me I could write an exhausting article of about three thousand words on the Thanksgiving subject. It's a great text for a sermon.

"What I Have Not Got to be Thankful For."

That's what you think!

Half the trouble in the world is pure selfishness. You are so sorry for yourself that you almost get nervous prostration. Were you ever as sorry as that for any one else? Just think a minute! As Chinaman Fadden says: "You're not the only shirt in the laundry!"

Of course there are real sorrows in this world, and all the faith cure or Christian science in the world cannot bring one blessed tear of relief to misery's dry eyes under some circumstances. Death's sickle leaves sad hearts and vacant chairs in its wake and all the world seems empty. And there are beautiful beliefs and hopes that die in one's heart, leaving corpses there. The blue devils of despair sit grinning from the dado.

This sounds like "D. Ta," I know, but I am trying to convey my idea of the difference between real woes and imaginary ones. The first kind do exist, and if we are genuine and not counterfeits we come through the fire stronger than before. But the second kind trouble us the most—you and me. How do I know all this? I know a great deal more than you imagine.

THE MATINEE GIRL.

#### ROSENTHAL'S SECOND RECITAL.

The announcement of Herr Rosenthal's second piano recital attracted a large audience to the Carnegie Hall last Tuesday afternoon. While none of the frenzied enthusiasm which greeted the performances of Paderewski was exhibited, the audience was, nevertheless, very demonstrative in expressing its approval. The programme lasted about two hours, and included selections from Beethoven, Field, Schubert, Chopin, Liszt, and other masters of musical composition. In all his performances Rosenthal displayed a technique and brilliancy of execution which, perhaps, justifies the assertion that he is in some respects the greatest pianist of the day. In almost every case an encore was demanded, and several were given.

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OPINIONS OF THE N. Y. PRESS ON THE 3d VISIT OF PUDD'NHEAD WILSON TO THIS CITY.

### ARNOLD DALY

*N. Y. Herald*, Nov. 10.—Arnold Daly made a good impression as Chambers. *Mr. Evening Journal*, Nov. 11.—A very clever bit of work is that of Arnold Daly as Chambers, one of the transposed children. Mr. Daly was with the company last season, and one of those actors with whom familiarity with a part does not breed contempt for it. *Evening Telegraph*, Nov. 11.—Arnold Daly as Chambers in Pudd'nhead Wilson quite justifies the good opinions he earned last season. He gives the part a charming ingenuousness and his subdued intensity in the second act is admirable. *N. Y. Daily News*, Nov. 10.—Arnold Daly made a fine impression as Chambers and otherwise the cast was good and the performance an excellent one.

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